

The NEW YORK
CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 9, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

"All Night Long
Anyone sings his Song"

ME-OW

Everyone Wants to Sing This Song!
The Greatest Novelty-Comedy Song
Ever Produced



ME-OW

Words by
HARRY D. KERR

Music by
MEL KAUFMAN

Joe Brown's wife was lonesome and blue,
All next day they gave him a way,

She wanted some kind of pet,
But ev'ry time he came back,
All day she cried, until he
A thing or thus An-go-ra

Sighed, 'Till search a-round the city Till I find a kit ty, So he brought one
knew, Each night up-on the rail-ing You could hear him wail-ing, All the rough-hors

home just to see If it would be com pa ny, They made him
were kept a wake, So they took him to the lake Twice they had him

bed, out in the shed, Hap-pi-ly "good night" then was said, Then they went to bed all around but
drowned, next day, no sound.

CHORUS
All night long An-go-ra sang his song, Me-ow, Me-ow, He gave a
All night long An-go-ra sang his song, Me-ow, Me-ow, He gave a

cab-a-ret, but just one tune he'd play, Me-ow, some how, Wilfey's long
cab-a-ret, but just one tune he'd play, Me-ow, some how, Folks say death

ing for com pa ny, Chang'd while he sang on merri-ly That ever taunt-ing growl
and tax es are sure But An-go-ra's song will en-dure When An-gel Gabriel blows

— That ev'er haunt-ing howl, Me-ow, Me-ow
— You'll hear that cat of Joe's, Me-ow, Me-ow

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A Cat's Tale of a Wail and a Whale of a Tale

To MEL B. KAUFMAN'S famous instrumental hit,

"ME-OW"

HARRY D. KERR has written one of the most original and clever comedy lyrics ever conceived. A SCREAM IN EVERY LINE. Any kind of an act can put this song on and create a laughing riot. Lots of extra choruses, about the "howl" of the Bolshevik; the "howl" when the town goes dry, etc.

Everyone is familiar with the tune, played by all the best orchestras in the country. GET THE SONG QUICK so you can be among the first to put over a hit that will stop any show. Everyone in your audience will "ME-OW" when leaving the theatre.

Write, Wire or Call
for
Professional Copy
and Orchestration

SAM FOX PUB. CO. THE ARCADE CLEVELAND, O. U.S.A.

The NEW YORK CLIPPER

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ACTS MUST PAY TAX BEFORE SAILING

GOV'T. MAKES NEW RULE

Hereafter, no alien, especially German, performers or persons otherwise connected with the amusement business, will be allowed to leave the United States without showing conclusively that their income tax has been paid. Amendments to the passport regulations now make it obligatory on them to call at the Customs House and make their position on this important matter clear by the production of receipts before they will be allowed to sail away.

The amendment was made because the departure of aliens from certain ports of the United States became so numerous that Uncle Sam was losing thousands of dollars daily. Among the foreigners taking passage weekly from the port of New York are many alien actors, and these are caught up in the net which the collectors have provided by hiring a small army of assistants. These acts must now make good on arrear taxes before being awarded an embarkation slip.

Americans, too, have to settle for the delinquent tax, but this is more a matter of co-operation on their part and necessary certifications are given them with very little delay. The regulations will be in effect only pending the peace settlement.

American acts going abroad can have the tax matter taken up by one member of the company, if he is able to produce the tax receipts. In case these are not available the tax can be paid and embarkation slips awarded in a few minutes.

In the new amendment, reference is made to Section 250 of the Revenue Act of 1918, which is, in part, as follows:

"If the Commissioner finds that a taxpayer designs quickly to depart from the United States or to remove his property therefrom, or to conceal himself or his property therein, or to do any other act tending to prejudice or to render wholly or partly ineffectual proceedings to collect the tax for the taxable year then last past or the taxable year then current unless such proceedings be brought without delay, the Commissioner shall declare the taxable period for such taxpayer terminated at the end of the calendar month then last past and shall cause notice of such finding and declaration to be given the taxpayer, together with a demand for immediate payment of the tax for the taxable period so declared terminated and of the tax for the preceding taxable year or so much of said tax as is unpaid, whether or not the time otherwise allowed by law for filing return and paying the tax has expired; and such taxes shall thereupon become immediately due and payable."

The work is being carried out at the Custom House under the supervision of Internal Revenue Agent Daniel L. Porter, who is using every means to cause as little delay as possible to American acts going abroad.

STRIKE STOPS FIELD SHOW.

TOPEKA, Kan., April 3.—There was no Al G. Field minstrel show at the Grand last Monday. For the first time in thirty-two years Field was forced to pack up his performance outfit and leave after an extensive advertising campaign. The show was not put on due to the stage hands', operators' and musicians' strike against the Crawford houses. Field, who has settled fifteen walkouts of this character in his career, was unsuccessful in bringing the opposing forces together Sunday, after a twelve-hour conference. He has decided to carry his Topeka experience to the courts. He feels that he has been done an injustice here due to the fact that his own union men were not allowed to work and the Topeka unions will be a party to the suit to be brought at Columbus, O., in a few days.

A "road call" is out against the Grand Opera House. However, there is a clause in the by-laws of the union that gives the local union discretionary power as to permitting the stage hands of traveling shows the privilege of working the show. Field claims he relied upon this rule to give him an opportunity to play his show, a privilege which has been granted him all over the country.

Mr. Field has consulted attorneys who have advised him that the issue of the road call or order by the general officers of the stage hands' union in New York City is a flagrant violation of the laws governing interstate traffic.

BUYS "LUCK IN PAWN."

Mabel Taliaferro is now the owner of "Luck in Pawn," the play in which she has been appearing and which closed last Saturday night at the 48th Street Theatre, where it opened March 24.

The play was produced by Edward Robbins, who has been running a stock company in Toronto for the last seven Summers, and William Conway. Robbins held a 75 per cent. interest and Conway the remaining 25 per cent. The production cost them \$12,000.

After the play opened here it was decided to revise it and add another act to the three it now has. So the authors, Roland Young and Marvin Taylor, got busy on the revision. In the meantime Mabel Taliaferro, having decided it might eventually serve her as a motion picture medium, made the producers an offer, which was accepted last Saturday.

Now she plans to present the play again in New York, possibly at the Princess or some other small house, about April 21.

SANTLEY LEAVING "OH, MY DEAR"
Joe Santley and his wife, Ivy Sawyer, will leave the cast of "Oh, My Dear" next Saturday night, in which they have been appearing at the Princess Theatre since the play opened there last November 27. Their places will be taken by Lawrence Wheat and Hattie Burke. Santley and Miss Sawyer are scheduled to open a vaudeville engagement shortly.

LOIS JOSEPHINE TO MARRY

SYRACUSE, N. Y., April 4.—Lois Josephine, formerly of the team of Cross and Josephine, and later of the team of Brooke and Josephine, is to marry her dancing partner, Leo Henning, according to an announcement made today. She is appearing here in May Irwin's show, "The Water's Fine."

A. E. A. DRAWS NEW CHICAGO CONTRACT

DEMAND HALF PAY FOR LAY-OFFS.

CHICAGO, Ill., April 7.—At a meeting of the Actors' Equity Association held here last Friday, a new contract was drawn up that calls for the elimination of all lay-offs hereafter, with the exception of such as might be occasioned by "an act of God."

The clause in the old agreement governing popular priced attractions which stated that lay-offs might be permitted "for any other cause, which could not be reasonably anticipated or prevented" does not appear in the new agreement. A blanket rule covers all future lay-offs and obligates the manager to pay for the same at half salary. The new agreement will be presented to the managers this week, but it is extremely doubtful whether all of them will agree to its terms. The stand the A. E. A. will take in the event of such refusals is problematical.

The "for any other means" clause, has been the cause of considerable friction and misunderstanding between Chicago managers and actors in the past, and, according to the A. E. A., has frequently been construed by managers to mean that an attraction that suffered loss of time through a cancellation need not pay the actors.

Other important changes in the new agreement are those which state that for "popular priced attractions" the week shall be divided into sixths (being the six week days); that Sunday performances when given are given free; that any performance over two per day shall be paid for at the rate of one sixth; that any week day lost, no matter whether one or two performances, were to have been given, shall be deducted at the rate of one sixth (that is, presuming that such lay off was due to an act of God); otherwise, if it were merely for railroad traveling or for cancellation of booking, or for any other cause, one twelfth is to be deducted.

This means, in brief, that a legal week, hereafter, in Chicago, will consist of six days as far as popular attractions are concerned.

The new contract will also call for a full salary Christmas and Holy weeks. An effort will be made by the Chicago branch of the Actors' Equity to have a law passed in the State of Illinois, compelling irresponsible managers to put up a cash bond to cover one week's salary and railroad fares for each actor contracted for hereafter.

The entire company playing "Parlor, Bed Room and Bath" at one of the outlying Chicago theatres recently, were asked to play ten performances by the manager of the attraction. The A. E. A. holds that nine performances constitute a week and, instead of the "Parlor, Bed Room and Bath" players holding out for what the A. E. A. deems to have been their rights in the matter, the troupe waived their rights to the management, and played the ten shows. As a result, all of the members of the company in question were suspended by the A. E. A.

KELLY MAY SUE FRISCO

ATLANTIC CITY, April 7.—Bert Kelly, leader of a "Jazz-band," whose name he claims to have made familiar to the public while on a vaudeville tour with Frisco, the eccentric performer, is taking umbrage at the latter for advertisements which he claims are now appearing in Chicago. In these announcements Kelly claims that Frisco is advertising his act as assisted by Bert Kelly and original Jazzband.

A lawyer was consulted by Kelly yesterday, with the assistance of Joseph H. Moss, proprietor of the Beaux Arts Cafe, where Kelly is playing, contending that he is the "only original" owner of that name. Action may be started against Frisco on the basis of the statements made in the advertisements of the Majestic Theatre, Chicago.

The action recalls another incident at the shore last season, when Sophie Tucker separated from her "Syncopation Five" and re-engaged another group under the same name. Kelly, however, claims a greater advantage in his action by reason of the use of his personal name in the Frisco act.

MORRISEY SHOW ATTACHED

Will Morrissey's "Overseas Revue" has been attached in Chicago by Andre-Sherri, Inc., through Attorney David D. Deutsch. The action is for indebtedness for goods sold and delivered.

The original contract was for \$3,900, \$500 of which was paid at the time the contract was made and, it is said, the balance was due when the costumes were delivered. Action was started when the show reached Providence, but there was no money to square it, and, at the request of Col. Felix Wendelschafer, an assignment was given of 50 per cent. of the profits for the weeks, in Syracuse and Detroit. The show did not do well in these cities and the action was finally pressed in Chicago last week. At this time about \$2,500 was due Andre-Sherri, Inc., it is claimed.

FRAZEE TAKES BIG SIGN

H. H. Frazee had an electric sign advertising "The Good Bad Woman" at the Harris hung on the Subway Terminal Building at Broadway and Forty-second Street, last week. It cost \$1,500, exclusive of the \$250 a week in advertising rental which he is being charged to keep the sign there.

The sign is displayed on both the Broadway and the Forty-second Street sides of the building, and besides flashing the title of the play, contains the names of the three stars in the cast, Margaret Illington, Wilton Lackaye and Robert Edson.

REPORT MACK-FREDERICK SPLIT

LOS ANGELES, April 5.—Rumors are about that Pauline Frederick and her husband, Willard Mack, are not having the most smooth of married lives. It is said that Mack is living in a bungalow at Glendale, which serves to strengthen the report.

SHELDON PLAY COMING TO B'WAY

"It Happens to Everybody," the Harry Sheldon play now in its eighth week on the road, will come into New York on Easter Monday, opening at a house to be decided on this week.

"RAINBOW GIRL" CLOSING

BOSTON, April 7.—"The Rainbow Girl" is in its last week at the Tremont here.

"LET'S BEAT IT", 27th SHOW WILL MAKE TOUR OF STATE

O'Ryan's Fighters' Show, After Only a Fair Run in New York, Will Try to Enhance Treasury Elsewhere; Big Parade "Snowed" the Performance Under, But That Condition Will Not Be Present in Outside Cities.

After a fair run in New York, "Let's Beat It," the 27th Division's musical farce, is to be taken to Brooklyn and then tour the state during which it is believed the much-depleted treasury will be enhanced. The show will probably close at the Century next week.

Several reasons have been advanced as to why the show has not been as successful in New York as was expected. "Yip, Yap, Yaphank," "You Know Me Al," "Atta-Boy," and several other shows of a military nature, have been presented in New York and, to use an army expression, playgoers are about "fed up" on this line of entertainment. It is also said that the advertising end was not properly handled. Plans were originally made to have airplanes fly over the city dropping pamphlets, but it is claimed this was forbidden by the local authorities.

The great amount of interest in the parade and the fact that the newspapers

PLAYS TWO FAILURES.

ATLANTIC CITY, April 3.—Leo Ditrichstein, in filling his engagement at Nixon's Apollo here, is playing two pieces. During the first half of the week, Monday, Tuesday and Wednesday nights, and the Wednesday matinee, he is presenting "The Matinee Hero," and during the latter part of the week, Thursday, Friday and Saturday nights and the Saturday matinee, he is offering "The Marquis de Priola." He has adopted this scheme instead of the usual one of playing one show a full week.

"The Matinee Hero," written by A. E. Thomas and Leo Ditrichstein, was presented by the latter, for Cohan and Harris at the Vanderbilt, some time ago. It was a financial bloomer, and Ditrichstein finally broke with Cohan and Harris and decided to finance it himself. After a reported loss of \$15,000 on the venture, Ditrichstein presented "The Marquis de Priola," with Wallace Monroe acting as manager, at the Liberty. Again the public failed to respond. Ditrichstein took the play out of the Liberty and presented it on the subway circuit. He is now appearing in both shows at Atlantic City, playing them on a split week plan.

LAURETTE TAYLOR REJOINS CAST

PHILADELPHIA, Pa., April 4.—Laurette Taylor resumed her place in the cast of "Happiness" at the Broad Street Theatre, here, this week. Miss Taylor was taken ill in Cleveland, O., three weeks ago, and by advice of her physician did not return to her stage work until she had fully recovered.

"THE RED DAWN" REHEARSING

Rehearsals for "The Red Dawn," the new Thos. Dixon play, commenced on Monday with a cast made up of Austin Webb, Ann Warrington, Wilson Reynolds, Florence MacDonald, and Marie Bianci. William Phinney is the stage director and the piece is to be presented by Oscar Eagle.

GETS PLENTY SHAKESPEARE

BALTIMORE, April 5.—The city is receiving a good deal of Shakespeare. Robert Mantell has been here for a week and closes at the Auditorium to-night. On Tuesday, Walter Hampden will give a special matinee of "Hamlet."

"MUTT & JEFF" CLOSES MAY 17

SPOKANE, Wash., April 4.—The "Mutt and Jeff in the Woolly West" show, will close on May 17th. Griff Williams is the business manager and reports good business.

"LADY IN RED" OPENS 28th.

"The Lady in Red," being produced for the second time in three years, this time by the recently organized Hercarsi Corporation, of which John P. Slocum is general manager, is scheduled to open in Washington April 28. The following principals will comprise the cast: Adele Rowland, Ruth MacTammany, Tom Richards, Franklyn Ardell, Marguerite St. Claire, Louis Christy, Richard Turpin, Gladys Miller, Eunice Sauvain, May Bronte, Harry Glover and Neil Moore. Frank Smithson is staging the piece and Gus Salzer is musical director.

This play has had an odd career in this country. It is of foreign origin, having been brought here by Hans Bartach, the play broker, from whom it was acquired a little over three years ago by R. H. Herndon. Ann Caldwell and Robert Winterberg adapted and musicalized the foreign version. Then Herndon, financed to a large extent, it is said, by Louis Dreyfus, the music publisher, organized the Herndon Corporation, which produced the play in Chicago three years ago. Valli Valli was one of the principals. Afterwards she married Louis Dreyfus.

"The Lady in Red" was accepted by the press in Chicago and did business there that betokened a successful career on the road. But, it is said, that Herndon's financial entanglements militated against the play's financial success, with the result that it had to be withdrawn and the rights ultimately reverted back to Bartach.

"FROLIC" FIGHT SETTLED.

The threatened suits and counter-suits growing out of a fracas at the "Midnight Frolic," have been settled, it was learned last week, when general releases were signed and delivered between the parties concerned.

The affair, which ended in a fight back-stage, was participated in by Clarence A. Murphy, an ensign in the U. S. Navy, and said to be a former well known Yale football star, and Victor Kiraly, manager of the "Frolic," J. J. Mara, assistant manager, and P. G. Thomas, superintendent atop the New Amsterdam.

According to witnesses, Murphy visited the "Frolic" with a party of men friends. Immediately after the nine-thirty show, it is said, he, without permission, made his way back-stage and attempted to talk to one of the girls in the show. Kiraly, Mara and Thomas were sent for after Murphy refused to return to his table when ordered to do so by a stage employee. When the manager and his assistants attempted to lead Murphy from back-stage, the latter is reported to have grown abusive and belligerent, with the result that at least one of the trio was brought from back-stage with a badly lacerated face, said to have been caused by Murphy's fist. Thomas was the most badly damaged member of the trio.

The following day Kiraly, Mara and Thomas, besides threatening separate suits against Murphy for damages, sent a complaint to the naval authorities, who immediately began an investigation of the affair. However, influential friends of Murphy intervened, and later the complainants wrote and asked permission of the naval authorities to withdraw their complaint.

WIFE DIVORCES YIDDISH ACTOR

A decree of absolute divorce has been awarded Ethel Youngelson, of 8 East One Hundred and Eighth Street, from Nathan Youngelson, the Yiddish actor. They have one child two years old, which was awarded to the wife. Testimony was given in the Supreme Court by Bernard Resinkoff, a tailor of 1063 Fox Street, and Samuel Kessner, cleaner and dyer, who stated that they trailed Youngelson and a stunning female companion the night of Dec. 15 last. They followed the couple, they stated, after they had dined at the Cosmopolitan Cafe, which Mrs. Youngelson's counsel, Benj. A. Hartstein, describes as a "great hangout for Yiddish actors and actresses," to the Hebrew Actors' Club at Second Avenue and Eighth Street, thence to an apartment at Second Avenue and Twelfth Street.

GLESSNER BAND OPENS

Lieutenant Glessner's band, playing a series of classic and popular melodies, pleased a fair-sized crowd at the Manhattan Opera House last Sunday night. Glessner led expertly and solo by John Dolan, who played the cornet, and Madeline MacGuigan, upon the violin, were outstanding features. The band, which has been selected from the best players among the soldiers in Philadelphia and consists of forty pieces, is a good one, the musicians seeming to be equally at home in both classic and popular music.

Three pieces of march music were rendered, one at the beginning of the program, one just before intermission, and Sousa's "Stars and Stripes" at the end. The Ballet Egyptienne was excellently rendered and the solos done in a manner that warranted applause.

Herschel L. Crawford is directing the business of the band, which will play one-night stands in Pennsylvania this week and then make a tour of the country, going through Ohio, Tennessee and other States to the coast. A six weeks' engagement will be played at Riverview Park, Chicago.

"ALEXANDER" BEING BUILT UP

"Hello Alexander," the McIntyre and Heath production now playing Philadelphia, is being built up by the Shuberts to open at the Casino Theatre for a summer run in New York. Allan K. Foster has been sent to Philadelphia to stage a number of new dances for the piece. Sidney Phillips, a singing monologist who has been attracting considerable attention on the metropolitan vaudeville circuits, has been signed and will be added to the show. Phillips will do his specialty and play a part with the "Alexander" troupe until the Shuberts put on the 1919 edition of the "Passing Show" at the Winter Garden about June 15th, when he will be shifted to the Summer revue.

CLARK RE-VAMPS "STATE ROOM B"

Eddie Clark has been commissioned by Lee Shubert to rewrite "The Girl in State Room B," which Sam Blair had out early this season for a brief road tour. The piece, in its new form, will be a two-act musical comedy and will be retitled "An Ocean Honeymoon."

The play was originally a vaudeville sketch called "Billy's Tombstone," and, as such, was utilized by Sidney Drew for many years for his frequent appearances in the two-a-day. Later, it was elaborated into a three-act comedy, and called "Good Bye Boys." When Blair took it over, he rechristened it "The Girl in State Room B."

COUTTS AND TENNIS BUY SHOW

Coutts and Tennis last week purchased outright from Philip Bartholomae the rights to "When Dreams Come True," the musical show written by Bartholomae and Sylvio Hein. The price was \$5,000.

"When Dreams Come True" was produced here six years ago by Bartholomae, with Joseph Santley featured in the cast, the latter also having an interest in the show. However, the show proved a failure, Bartholomae buying out Santley's interest in it before the piece was withdrawn.

The show has proved to be the most successful road show presented by Coutts and Tennis, and during the six years they have been presenting the show there have been seasons when two companies have been out simultaneously playing in the piece.

Up to last Saturday the show had been playing a total of 245 weeks at an average of \$4,000 a week, the total receipts being \$980,000. The authors have received a total of \$58,800 in royalties from Coutts and Tennis during the last six years, an average of almost \$10,000 a year.

On the day they purchased "When Dreams Come True" outright from Bartholomae, Coutts and Tennis also received the completed book, lyrics and score of a new musical play by Bartholomae and Hein called "Come Seven," which will be placed in rehearsal by them next July, the play being scheduled to open in a Broadway house early next August.

WAYBURN'S SAILING DELAYED

LONDON, April 3.—Ned Wayburn sailed for home to-day on the Lapland which will probably arrive in New York on April 14th.

The Lapland was scheduled to sail March 24, and Wayburn came here from Paris to sail on her. This would have brought him home by April 5th. But a coal strike prevented the Lapland from sailing on the scheduled date, the vessel being forced to remain here until to-day because she could not be coaled.

Florenz Ziegfeld and his wife, Billie Burke, arrived here from Palm Beach last Monday. Ziegfeld had expected to meet Wayburn in New York immediately after he got back to town. Now, however, another week will be wasted before definite plans for the 1919 "Follies" can be formulated, for Wayburn has signed contracts with several performers in London and Paris for appearance in the "Follies" and "Frolic" and these contracts require Ziegfeld's signature.

Immediately after the newest edition of the "Follies" is presented, the latter part of next month, it was learned last week, a new edition of the Midnight "Frolic" will be placed in rehearsal. This latter will probably open atop the New Amsterdam on July 1.

STONE CLOSING IN BOSTON

PHILADELPHIA, April 7.—Fred Stone, in "Jack O'Lantern," is announced for the Forrest Theatre here on April 28th. The show is the production which Charles Dillingham originally gave its premiere at the Forrest.

"Jack O'Lantern" is now playing at the Colonial Theatre, Boston.

CIRCUS MAN CLEARED OF THEFT

Venice, Calif., April 4.—The complaint against Harry Clarke, a circus concession manager, was dismissed in court last week after a hearing by Deputy District Attorney Glover. Clarke was charged with stealing a watch from J. McMann in a saloon in this city.

KOLB AND DILL OPEN

SAN FRANCISCO, April 7.—Kolb and Dill in "As You Were" moved into the Curran Theatre here last night, following "The Man Who Came Back," which closed on Saturday.

JOLSON GOING TO BOSTON

BOSTON, April 7.—The Boston public will be able to see Al Jolson in "Sinbad," which opens at the Boston Opera House on Easter Monday, April 21.

DISCHARGED SOLDIERS USING UNIFORM TO GRAFT SEATS

Many Men, Back in Civilian Life, Keep the Khaki Pressed Up So They Can Get in Ticket Line at Numerous War-Work Organizations

The abuse of the pass privilege by men in uniform has, of late, been assuming formidable proportions. Men who have been discharged and continue to wear their uniforms for days and even weeks after final papers have been issued them, and discharged soldiers who have donned civilian clothes but who wear the uniform on "special" occasions, are regularly taking their place in the free ticket lines. Many who are back in civilian life slip on the uniform when they want to take in a show free of cost, and have no more trouble in getting the free slips at the numerous war societies than does a soldier who is still in the service.

A soldier recently discharged made the statement that more than ten per cent of the men in the free ticket lines were not entitled to tickets and were there because they wanted to take advantage

of the war-coined phrase "your uniform is your pass."

Once the red stripe, which signifies that a man has been discharged, has been removed from the sleeve, there is no other insignia that differentiates a man really in the army and one who is faking it. At the demobilization camps, the men are told to wear the red stripe after being discharged and that, if they do not, it may result in serious trouble to them. But as there seems to be practically none of the military police requesting soldiers for passes around the streets, a man may slip on his army clothes at any time.

Tickets are sent to the different war organizations, with the object of aiding the soldier to enjoy himself, and the seats are usually choice ones and cost the man in uniform nothing but the regular tax rate.

TROUBLE OVER SONG.

SIOUX CITY, Ia., April 5.—Stella Mayhew and Arthur Deagon, both playing on the Orpheum Bill here, had an argument this week, which was provoked by Deagon when he announced to the audience that Miss Mayhew was using material to which she was not entitled.

The material referred to was a tipsy song used by Miss Mayhew in her act and written by John W. Bratton and Paul West. Deagon claimed that it had been used by him since 1907 and Miss Mayhew that she had used it since 1904, it being known as a "champagne" song in a production in which she appeared.

John W. Bratton stated in New York Monday that he had written the champagne song used by Miss Mayhew, with Paul West, in 1904, for "The Man from China," it being part of a number called "There's Fifty-seven Ways to Catch a Man." Miss Mayhew was then making her first appearance on Broadway and made a hit with the song. This would give Miss Mayhew the priority claim.

TO RE-ORGANIZE FINANCES.

The Brooklyn Academy of Music will reorganize its finances at a meeting of its Board of Directors scheduled for April 14. At the present time the corporation is faced by a deficit amounting to \$19,769.88. It is planned to wipe this out by borrowing \$300,000 for five years at six per cent, giving a first mortgage on the property and the franchises as security.

The Academy was built at a cost exceeding \$1,300,000, and since it was opened in November, 1908, never has been able to show a profit on the investment. The shows, concerts and operas which are presented there do so on a rental basis. The price for the house is \$300 a performance.

The Metropolitan Opera Company has given from ten to twenty performances at the Academy of Music each season since the house was built. At the prices charged, from \$1 to \$5, the Metropolitan can play to a maximum gross of \$8,000 a performance.

"KISS BURGLAR" DID \$9,300.

The "Kiss Burglar" played to a total of \$9,300 for each of its weeks at the Broadhurst and Nora Bayes Theatres. It was brought in only to fill gaps in the bookings of each house.

The Shuberts have also withdrawn "Yesterday" from the road, bringing it in from Washington. This newest musical play by Reginald de Koven was well received on the road. But the producers were dissatisfied with the cast. Lee Shubert stated last week that the play would be presented again next August, with a new cast.

HAGGIN NAMED BANKRUPT.

Ben Ali Haggan, the well known theatrical artist, was petitioned into the bankruptcy court last Monday. The petition was signed by George F. Orr with the following creditors named: Tappe, Inc., \$2,987, on a judgment claim; Charles V. Miller, \$548, and the Motion Picture Apparatus Co., Inc., \$193. Haggan's assets are placed at \$2,500 and his liabilities at several thousand dollars more than this amount.

LEDERER HAS NEW PIECE.

George Lederer has a new play called "The Violet Girl" with a book by Harry B. Smith and music by Victor Herbert, which he will shortly put into rehearsal and open at the Colonial Theatre, Chicago, for a Summer run.

SOPHIE TUCKER HAS NEW SHOW.

Sophie Tucker will not appear in "A Fat Chance," the comedy with music written for her by Jack Lait, and in which she was scheduled to begin rehearsing by the middle of this month. She stated last week that the play's similarity to "The Melting of Molly" has caused Lait to abandon his intention of finishing it.

Instead, however, Miss Tucker will appear in a new two-act comedy with interpolated musical numbers written by Edward J. Locke, author of "The Climax," for which no title has as yet been chosen, but which is scheduled for presentation by William Morris, the producer, on June 1. Frank Westphal will play opposite Miss Tucker, and beyond these no other players have as yet been chosen.

Her appearance in a play will naturally mean Miss Tucker's withdrawal from Reisenweber's restaurant, where she is now appearing in one of the dining rooms with her Six Kings of Syncopation, and this, too, despite the fact that her arrangement with Reisenweber's is netting her \$1,500 a week.

STAGE UNIONS HIT BY WAR

Many local unions of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States, and Canada will be unable to send representatives this year to the convention, due to the fact that more than 25 per cent of the membership were in the service. The attendance at the meeting, which will be held at the Chateau Laurier, Ottawa, Canada, May 26, will be less than in other years. Wage schedules and working conditions will be to the fore at the convention.



MISS TESSA KOSTA

Miss Tessa Kosta is the little prima donna of "The Royal Vagabond," and the only member of the cast of George M. Cohan's novel opera comique who is serious all through the play. All the other actors at some time or other through the performance poke fun at themselves—which is a feature of Cohanized operetta. Miss Kosta, however, keeps her dignity intact—she is the sad, sweet heroine for whom the Crown Prince of Bargravia renounces his throne.

The new prima donna is one of the happiest discoveries of the Cohanized cast of "The Royal Vagabond." She is a Chicago girl and went on the stage in a road company of "Madame Sherry." Broadway first saw her as ingénue with Raymond Hitchcock in "The Beauty Shop," and last season she attracted attention as the singing slave girl of Chu Chin Chow. Miss Kosta is a lyric soprano of much promise—she was studying for grand opera when she was tempted by the novelty of opera à la George M. Cohan.

WILL ENTERTAIN NEWSPAPER MEN

Although no definite program has yet been arranged, a large number of performers are to aid in entertaining the returning war correspondents when they are banqueted by New York newspaper men at midnight on April 26th at the Hotel Commodore. The names of the following are but tentative at this time: Gordon, Bill and Johnny Dooley (and Ray if she is in town), Bluch Landolf, Ed Wynn, Harry Tierney and his own special cabaret, probably a girl act from "The Royal Vagabond," acts from the "Frolic" and "Midnight Whirl," and, if they are in town, Nora Bayes and Marie Dressler.

More than 500 newspaper men will attend the dinner, which will be the first time that such a large number will have assembled at one banquet board. To make this possible, the morning dailies of the city will go to press earlier than usual.

The dinner will be held in the grand ballroom of the Hotel Commodore, at \$3.50 a plate. A cocktail, beer and plenty of cigars and cigarettes will be included in the menu, and Deputy Police Commissioner Harris having assured the Commodore of an all-night license, liquor will be in evidence throughout the banquet. James Montgomery Flagg has drawn the cover design for the menu.

The committee having the dinner in charge and representing all the daily papers in the city is as follows: Frank T. Pope, Journal of Commerce, Chairman; Peter L. Campbell, American, Secretary; John J. O'Connell, Times, Treasurer; Joe J. O'Neill, World; Chas. E. Seelig, Tribune; Thomas Dibble, Evening Journal; Leo Marsh, Morning Telegraph; Bide Dudely, Evening World; S. Jay Kaufman, Globe; William J. Murray, Herald; Don Marquis, Evening Sun; Charles Sawyer, Evening Post; George D. Morris, Evening Telegram; T. E. Oiphant, Evening Mail; Hugh Farrell, Commercial; John J. Grotty, Brooklyn Eagle; John F. Geiss, Brooklyn Times, Arthur Dore, Brooklyn Citizen, Joseph J. Early, Standard-Union; J. C. Dalton, Associated Press; Miles Bath, City News Association. The committee, though the kindness of Deputy Police Commissioner John A. Harriss, has obtained the use of the room on the 15th floor of 511 Fifth Avenue, telephone Murray Hill 4612.

Each newspaper man may invite as his guest some man who saw service either in camp or overseas. Jacob Ruppert has provided beer that the management of the Hotel Commodore was unable to buy.

WEINGARTEN SUES LEW ROSE

Isay Weingarten last week started an action in the Municipal Court against Lew Rose, erstwhile burlesque producer and more recently connected with a stock company in New Orleans.

In his complaint, filed by Paul Abrahams, his attorney, Weingarten alleges that he lent Rose costumes which the latter used in one of his productions, and that Rose has never returned them. These, Weingarten avers, are worth \$400, which sum he is seeking to collect.

The complaint further recites that Rose converted the costumes, so that if Weingarten recovers a judgment against Rose and the latter fails to pay the amount of the judgment, Weingarten may, according to the law of this state, begin proceedings to lodge the judgment debtor in the Ludlow Street jail, where he would have to spend six months for failure to pay the judgment.

ATTEMPT HOLD-UP IN HALL

Two thieves attempted to hold up Bernard J. Metzger, manager of Unity Rehearsal Hall, next to the west 47th Street police station, last Thursday. They entered the building and asked to have the hall reserved for the evening. Metzger named the fee and the men told him that they could not pay it at once, but would give him a deposit of \$5. Flashing a \$20 bill, they asked him to change it for them.

Metzger put his hand into his pocket and, as he did so, the nearer of the two leaped upon him and aimed a blow at his chin. Metzger ducked, but received a powerful jolt on his eye. Metzger then seized a stick which lay under his desk and beat off his assailants.

THEATRICAL FORCES UNITE FOR NEW LOAN DRIVE

E. F. Albee Again Leading Workers; Last Week of Campaign Allotted to Legitimate and Motion Picture Houses; 2,000,000 Feet of War Scenes Will Be Used by Government

Theatrical and motion picture leaders are already marshaling their forces in an effort to surpass under the leadership of E. F. Albee, former records for bond sales, in the coming Victory Loan campaign. It has been left for the theatres throughout the country to throw in their tremendous force during the last week of the drive.

In New York, prominent theatre folk will give short talks during the performances while solicitors are taking subscriptions. There will also be some new features on the general program, one of which will be the use of 2,000,000 feet of film in explaining the necessity for buying bonds. Among the productions will be a 5,000-foot film entitled, "The Price of Peace," a photographic record of how the country's millions were spent.

Another new subject will be "With Pershing in France." Projections of these pictures will begin April 6, a week before the opening of the Victory Loan drive.

Theatrical workers in New York are

banding under the direction of Mr. Albee and it is expected that the three weeks' effort of the Fourth Loan, when a total of \$42,000,000 was subscribed, will be bettered.

The procedure will be along similar lines of other loan campaigns. In the Second Loan the B. F. Keith Theatres in New York raised \$12,000,000. In the Third Loan the committee was formed to canvass more thoroughly the motion picture houses as well as theatres and secured subscriptions of \$33,000,000. This year, because of the cut in time allotted, an extra number of canvassers will be employed.

Films made by twenty-seven film actors for the Fourth Loan, which could not be used in many cities because of the influenza epidemic, have been altered and retitled to suit the present loan. Some government film will be exhibited in public halls with admission fee, and, to assure wide distribution, 150 copies have been made.

ENTERTAIN AMERICAN WOUNDED

Performances were given at ten hospitals where wounded soldiers and sailors are taken care of, last week, under the auspices of the War Hospital Entertainment Association. The hospitals at which the shows were given were the United States Marine Hospital at Staten Island, Camp Raritan Hospital at Metuchen, N. J.; United States Army Embarkation Hospital No. 1, Hoboken, N. J.; Naval Reserve Training Station Hospital, Pelham Bay Park; United States Army Embarkation Hospital No. 4, Polyclinic Building, 345 W. 50th Street, New York; Depot Hospital, Air Service Department, Garden City, Long Island; United States General Hospital No. 3, Rahway, N. J.; United States Army General Hospital No. 1, Gun Hill Road and Bainbridge Avenue, New York City; Ward 55, United States General Hospital No. 1, Annex at Tremont and University Avenues, Bronx; and the United States General Hospital No. 9, Lakewood, N. J.

The performers, who gave their services gratis, were Lambert and Currier, Robilio and Rothman, Olga, Betty Donn, Mansfield and Detar, Harri Downing, Fogarty and Foster, Claudia Tracy, Dunham and O'Malley, Frank Keeton, Gladys Lockwood, Milton Berlin, Benedict DeGatian, Eugenia Jones, Little Seymour Rosen, Astor Four, Hastings and Mearns, Gilbert and O'Neil, Joseph P. Giorgio, Haar and Konoisy, Sammy Wilson, Haslem and Aubrey, Burger, Aubrey and Rhodes, Winnie Wall, Wells, Hilton and O'Rourke, in "Picking the Winner," Delaney and LeRoy, Smith and Rogge, Jack Denton, Adams and Thomas, Vincent Sully, Wanda and Rosemary, Elbert and Huntington, Joseph P. Giorgio, Katherine Bradley, Murray and Irwin, Pearl Haight, Douglas, Hughes and Faber, Ward and Perry, Crescent Trio, Henry Frey, Frank Markley, Billy Crips, Billy Walsh, Frank Gillen, Jane Kelly, Sherlock Sisters and Clinton, Elmer Jerome, John P. Reed, Con Conrad, Day and Neville, Conboy and Livingston, MacDonough and Gavone, Elinore and Williams, Lucille Campbell and Matty Levine.

In her complaint, filed by Nathan Burkhan, her attorney, Miss Loftus alleges that the defendants, without her written permission or consent used a photograph of herself for advertising purposes. The photograph, it is alleged, was reproduced on billboards and show cards to advertise a photoplay entitled "Shame," which was being exploited by the defendants.

In consequence, Miss Loftus is suing under the civil rights law and asks for an accounting and an assessment of damages, the amount to be determined by the court. The case will probably be reached or trial next week.

SPIEGEL HAS NEW PIECE

"Something Doing" is the title chosen for a new musical play recently acquired by Max Spiegel from Sanger and Jordan. The play is by Edward A. Paulton and Frank Mandel, with music by Harry Carroll, and was originally called "The Delightful Bigamist." It is scheduled for presentation by Spiegel the last week in July, opening in Long Branch or some other seashore town in Jersey.

HOLDING GRACE GEORGE PLAY

"She Would and She Did," which Grace George tried out for two weeks, is now slated to come into the Playhouse, about the second week in August. It was at first intended to bring it in at once.

GILLETTE BURNS HIS EYE

Just before a performance of "Dear Brutus" last week, William Gillette was badly injured by dropping raw spirits of ammonia into his eye instead of some medicine he intended to use. A doctor was called and alleviated the pain to some extent and the injured man went on for a matinee performance and played the entire show. His oculist attended him after the matinee and found that a large part of the outer coating of his eye was burned away.

QUARTETTE LOSES CLOTHES

The Temple Quartette is mourning the loss of four evening suits which were stolen from them last week while they were playing at the Fifty-eighth Street Theatre. A young man entered the store of a tailor nearby and asked if he was the one who generally pressed the clothes of the artists at the Fifty-eighth Street house. The tailor admitted he was and the young man asked him to immediately press the four suits, saying that he was a member of the quartette and needed them for the evening performance. After receiving the clothes, neatly pressed, he told the tailor to bring his bill to the theatre at the end of the week and that he would be paid then.

The Quartette are still waiting for their clothes and the tailor for his money.

SOLAR WANTS CREDIT

Willie Solar informed the N. V. A. this week that Wright and Walker are doing a part of his specialty without his permission, which he describes as the "Aba-Daba" number. Solar says he met Wright and Walker three years ago while he was playing on the Ackerman and Harris Circuit and the team asked him if they could do the number in question, with the dance included, and announce the same as an imitation of Willie Solar. Solar says that he acquiesced and thought the team would continue to carry out their part of the agreement. Last week, Solar states, he caught the act at the City and the "Aba-Daba" number was still in the act, but no mention was made of himself as the originator. The N. V. A. is looking into the matter.

SAYS GRUBER LIFTED ACT.

Charlie Wilson, in a letter to the N. V. A. this week, charges Chester Gruber with grabbing the greater part of his (Wilson's) act. To make it more aggravating, according to Wilson, Gruber is now on the W. V. M. A. time, and is doing the very stuff that Wilson proposes to use in his act when he plays that circuit later in the season. Wilson specifically mentions "the description of a dress suit," "the description of a woman's dress," a burlesque ventriloquial stunt, a travestied dramatic bit and the placing of blank cards on an easel, as the pieces of business he claims Gruber has lifted from him. The N. V. A. is conducting an investigation.

BUCKNER IS IN TOMBS.

Arthur Buckner, the cabaret revue producer who went into bankruptcy last week, was later arrested at the instance of the U. S. officials and held in \$10,000 bail by Commissioner Hitchcock on a charge of using the mails to defraud. Through the efforts of S. Edward Ginsburg, his attorney, of 220 West Forty-second street, the amount is expected to be reduced to \$5,000.

A collection was taken up in a number of restaurants early this week and a considerable amount raised with which to aid him in making a defense. Meanwhile, Buckner is in the Tombs prison.

SIGN TO SKATE ABROAD

A number of well-known roller skaters signed last week to appear abroad, among whom are the El Rey Sisters who have contracted with Alfred Butt to appear in London after the close of their engagement at the New York Hippodrome. Maude Mallia goes to the London Coliseum and Steele and Winslow, the comedy skaters, are booked to go to Paris, France.

SAVAGE HAS NEW PLAY

"The Love Boat" is the title of a new musical comedy accepted for production by Henry W. Savage. It was written by Earl Derr Biggers, author of "A Cure for Curable," "Inside the Lines" and "Seven Keys to Baldpate."

ACTRESS MARRIES ATTORNEY

Edith Conrad, for several years leading lady with May Robson, was married to David O. Rogers in Jacksonville, Fla., on Saturday. Mr. Rogers is the District Attorney of Jacksonville.

DATES AHEAD

"The Jest"—Arthur Hopkins—Plymouth, April 9.
"Papa"—F. C. Whitney—Little Theatre, April 10.
"A Night of Love" (Yiddish)—Peoples Theatre, April 11.
Neighborhood Theatre—Grand Street—Four new plays, April 12.
Actors' Fund Benefit—Polo Grounds, April 13.
"The Bonds of Interest"—Theatre Guild—Garrick Theatre, April 14.
Sousa Band Tour—John Philip Sousa—Academy of Music, Brooklyn, April 14.
"Maruxa" (Spanish)—Park Theatre, April 19.
Commonwealth Opera Co.—Academy of Music, Brooklyn, April 21.
"Dark Rosaleen"—David Belasco—Belasco Theatre, April 22.
Bronx Exposition opening—April 26.
Treasurers' Club Benefit—Hudson Theatre, April 27.
N. V. A. Benefit—Hippodrome, May 4.

OUT OF TOWN

"Sunshine"—Johnson-Shaw Co.—Trenton, N. J., April 11.
New England District Convention, I. A. T. S. E., Lynn, Mass., April 13.
"Oh, Uncle"—Shubert's—Shubert-Belasco, Washington, April 14.
"Mary Be Careful" (new edition)—Weber and Anderson, Wilkes-Barre, Pa., April 18.
"Let's Go Again" (new edition)—Fanchon and Marco, San Francisco, Cal., April 20.
"The Dangerous Age"—Ed. Dubinsky—Chicago, April 21.
"It's Up to You"—E. A. Rice—Providence, April 21.
"Oh, Peggy, Behave"—Illinois Theatre, Chicago, April 27.
"The Opels"—Holland, Ohio, April 28.
"The Lady in Red"—John P. Slocum—Washington, April 28.
"Through the Ages"—Comstock and Gest—Buffalo, May 5.
American Federation of Musicians, Annual Convention, Dayton, Ohio, May 12.
"Passing Show of 1919"—Shubert's—Palace Music Hall, Chicago, May 14.
"Follies" (new edition)—Florenz Ziegfeld, Jr., Atlantic City, N. J., May 21.
I. A. T. S. E. Convention—Ottawa, Can., May 26.

SHOWS CLOSING

Society of American Singers—Park Theatre, April 12.
"The Tailor Made Man"—Broadway, Brooklyn, April 12.
"Veronica's Veil" (Passion play)—West Hoboken, April 15.
"Tiger! Tiger!"—Belasco, April 19.

K & E HAVE NEW SHOWS

LONDON, Eng., April 7.—Ivan Caryll will make his stay on this side of the water brief as he has contracted to write the music for several American shows, the first of which is for Klaw and Erlanger. This is to be called "Chouquette." The book is by Hennequin and Marcel Guillemand. For another, "A Husband in Spite of Himself," Caryll will have as collaborators, Jean Marciau and R. H. Burnside. A third piece, which is for F. Ray Comstock, will have a book by Guy Bolton. Caryll intends writing these works in his American home on Long Island.

MCINTOSH WANTS "FOLLIES."

MELBOURNE, Aus., April 5.—Hugh McIntosh is trying to arrange with Florenz Ziegfeld, Jr., to bring over several editions of the Ziegfeld "Follies," which will be presented here exactly as they were given at the New Amsterdam Theatre, in New York. He has engaged W. C. Fields, a feature of the "Follies" in New York for the last five years, and, to insure the lighting effects being the same as in the original productions, has brought over an expert electrician.

MISS GORDONE OBJECTS.

Robbie Gordone has filed a complaint with the N. V. A. against someone who is personally unknown to her, but who, she claims, is playing western circuits under the name of Bobbie Gordone. Miss Gordone sets up a claim that the closeness of the name of Bobbie Gordone to her own professional moniker constitutes an infringement on her professional rights and has asked the N. V. A. to request Miss Gordone to adopt another name.

ATLANTIC CITY STARTS APR. 14.

Keith's Atlantic City opens for the season on April 14 with Marie Dressler headlining the following bill: Emmett Welch Minstrel, Lively Trio, Royal Yuenna Japs, Claire Vincent and company, Klutting's Animals and Leo Donnelly.

HAYMAN ESTATE MUST PAY INHERITANCE TAX OF \$64,571

**Gross Estate Was \$1,852,479 and Net \$1,692,515, Which Is
Mostly Left to Widow and
Near Relatives**

The estate of the late Alf Hayman, the executors of which are Minnie Hayman, his widow, William H. Rose, of 128 Broadway, and Edward A. Kerbe, of 527 Fifth Avenue, will be taxed \$64,571.27, this being the inheritance tax.

Hayman left a gross estate amounting to \$1,852,479, of which \$1,091,993 was in real estate, \$3,692 in banks, \$324,118 in securities and \$443,675 in notes and personal property. The net estate amounts to \$1,692,515.

There were a number of assets which included 218 shares, preferred, of Charles Frohman, Inc., valued at \$21,800; 1,677 shares of New York Theatre Company, owner of the New York Theatre, on Broadway, between Forty-fourth and Forty-fifth Streets, and capitalized at \$1,125,200; 750 shares of the Klaw and Erlanger New Orleans Theatre Company, valued at \$70,567.50, one-quarter interest in some lots at Ninety-fifth Street and Fifth Avenue, \$61,325; one-quarter interest in lots at 94-95 Fifth Avenue; one-half interest in premises at 256-258 West 125th Street, where stands the Pabst restaurant, \$55,743.75; at 1432 Broadway, \$320,000, and 1428 and 1430 Broadway, where stands the Empire Theatre, \$610,000; money due from Emanuel Blumenstiel, \$46,608.59, and interest, \$6,646.02; participation in loan made by Scholle Brothers of New York, to Charles Frohman, Inc., \$50,000; money due from Charles Frohman, Inc., \$83.20 and a certificate of indebtedness of 19 West Forty-fourth Street Company, \$115,767.24, with accrued interest, \$6,380.96.

"CAVE GIRL" STARTS WELL

ATLANTIC CITY, N. J., April 7.—In his new play, "The Cave Girl," produced by Cohen and Harris, George Middleton starts out to prove that under our crust of civilization and training lurks the spark of the primitive. But—shades of Adam—he finally convinces us that we are hopelessly mired and spattered with tango teas, Wall Street, and luxurious food unwashably spattered with the lot.

Two characters who do find the tiniest spark of nature cannot overcome the convention of marriage and succeed in shocking even the amiable inventor of the theory of atavism. Hence, we are not Nature's creatures, as we love to imagine ourselves, in the midst of the comfort of our libraries. From this angle Mr. Middleton's play is satire against the beloved scientist. In fact, he laughs twice in different directions—once at science and once at us.

However, he laughs neatly, very winningly, and, to judge from tonight's audience, very successfully.

In the cast are Lola Fischer, Sue Van Duzer, Katherine Grey, Mary Newcomb, Robert McWade, John Bedouin, Frank M. Thomas, Russ Whytal, Howard Gibson and Elmer Grandin.

SET "THROUGH AGES" OPENING

"Through the Ages," the three-act drama with special music placed in rehearsal last Monday by Comstock and Gest, the producers, is scheduled to open in Buffalo May 5. The play was written by Guy Bolton and George Middleton, and was originally called "The Cross." The special music has been composed by William Frederic Peters, and Robert Milton is staging the play.

There will be sixty people in the cast, of whom twenty are principals. Those chosen thus far include the following: Pedro de Cordoba, Ralph Kellard, Jane Cooper, Clara Joel, Henry Stevenson, Helen Chandler, Charles Crumpton, Carl Anthony, Herbert Druse, Jules Epailly and Leslie Palmer.

Charged up against this sum, \$1,852,479.27, however, are expenses of \$159,663.53; creditors, \$98,260.21, which includes \$90,469.17 due to his brother, Alf Hayman, and \$4,671.94, due to Scholle Brothers, and executors' commissions, \$23,384.55.

Hayman in his will, executed on Nov. 9, 1912, directed that the following was the way in which his estate was to be divided:

Mt. Sinai Cemetery, at Bridesburg, Pa., for care of his plot, \$2,000; Alf Hayman, his brother, \$120,000, absolutely; Grace Seymour, niece, of 543 West 113th Street, \$10,000; Emma Lehman and Claude Lehman, whose addresses are not given, cousins, each \$5,000.

The rest of the estate, as a life estate for his widow, Mrs. Hayman, her trust fund being \$1,550,815.74, after which the principal is to be distributed as follows:

Alf Hayman, a life interest in \$250,000, with the power to will the principal; the Mt. Sinai Hospital, the United Hebrew Charities and the Montefiore Home for Chronic Invalids, each \$25,000.

The rest of the estate equally between fifteen nephews and nieces, being the children of Rose Hochstader, Blanche Meyer and Ella Bernheimer, his sisters. The nephews and nieces are: Corinne Bauman, Sanford Bernheimer, Lucille Lowenstein, Samuel Bernheimer, Blanche Klein, Emma Lehman, Edward Hochstader, Cora Lowenthal, Blanche Boas, May Strauss, Alice Kerbs, Irma Rosenberger, Lester, Alvin and Arthur Meyer, residing here, in St. Louis, Mo., and in Kansas City, Mo.

LORAINE TO PRODUCE

LONDON, Eng., April 5.—The success of Gilbert Miller as a producing manager here has prompted several younger leaders in the theatrical profession to enter the producing end of the business. Chief among these are Robert Lorraine and Henry Ainley, both of whom were recently discharged from military service. Their respective plans are not definite as yet, but it is almost certain that they will begin work on new productions before May 1.

Margaret Mayo, the American farce writer who sailed for home March 16, took with her the script of the French farce "Le Couche de la Meriee," which she has been commissioned to adapt for British presentation by Gilbert Miller who recently acquired the British rights to the piece.

DEVUELLE IS NOT GUILTY

LONDON, Eng., April 4.—Reginald Devuelle, formerly a New York fashion designer, has been acquitted of the charge of manslaughter in connection with the death of Billie Carleton, who recently died of drug poisoning. The trial was held in the Old Bailey Court. Devuelle was accused of supplying the American actress with cocaine. Next week, Devuelle will be tried for violating the Defense of the Realm Act, it being alleged that he supplied the deceased performer with cocaine.

HINSHAW TO PRODUCE NEW OPERA

"Men of Harlech," an opera by John McGhie, will be produced next season by William Wade Hinshaw, president of the Society of American Singers. McGhie is the music leader of the society.

TO USE REVOLVING STAGE

A revolving stage will be constructed for the presentation of "Susan Lenox," in which there are three acts and eleven scenes. The play is now in Providence.

DE COURVILLE GETS ST. MARTINS

LONDON, Eng., April 7.—Charles B. Cochran has leased the St. Martins for twelve months to Albert de Courville.

"DARK ROSALEEN" OPENS APRIL 22

David Belasco will present "Dark Rosaleen," an Irish play, at the Belasco Theatre on April 22. "Tiger, Tiger," with Frances Starr, will close on the 19th.

"Dark Rosaleen" was written by Whitford Kane and W. D. Hepenstall. The cast will be headed by Eileen Huban, last seen here in "Crops and Croppers" and "On With the Dance." In support of her will be Dodson Mitchell, John Daly Murphy, Thomas Mitchell, Robert Cummings, Walter Edwin, John Carmody, George Fitzgerald, Charles McCarthy, Dan Moyles, P. J. Kelly, Henry Duffey, Tom McGuire, Mathews Ard, Charles Bickford, Beryl Mercer, Jane Ross, Eileen Curran, Rose Morison, Mollie Carroll and Anne Sheridan.

CORT STARTS NEW PIECE

Josephine Victor started rehearsals Monday of a new production in which she will be starred by John Cort. The play, as yet unnamed, was written by Edith Ellis, and is being produced by B. Iden Payne. It will be given a preliminary spring tryout the first week in May. The cast includes the following, besides Miss Victor: Byron Beasley, Enid Morel, Mrs. Jacques Martin, Richard Henry Lace, William B. Pennington, Jeffreys Lewis, Wallis Clark, Fleming Ward, Clarence Derwent and Isadore Marcil.

MRS. DREW'S ESTATE APPRAISED

Anthony F. Luden, one of the State Transfer Tax appraisers, has been appointed by Surrogate Cohalan to appraise the estate left by Mrs. Josephine Baker Drew, late wife of John Drew.

Mrs. Drew died intestate on Dec. 4 last, and left an estate of "about \$13,000." Because of her failure to leave a will, Drew will receive one-third of the estate and their daughter, Louise Drew Devereaux, married to a captain now in France with the A. E. F., will receive two-thirds.

ALHAMBRA HAS BIG YEAR

LONDON, Eng., April 7.—The annual meeting of the directors of the Alhambra Company, Ltd., at the Alhambra, brought out the fact that the profits for the year ending December 31st, 1918, amounted to \$167,685, which, added to the balance of \$3,865 from last year, makes a total of \$171,550. A dividend of 10 per cent was declared. \$75,000 was set aside for the productions account, and \$56,800 will be carried forward for 1919.

REHEARSE "PROPINQUITY"

"Propinquity," the comedy by George D. Parker being produced by the Scibilia Theatrical Enterprises, went into rehearsal at the Punch and Judy Theatre on Monday. The cast includes Ida Waterman, Kathleen Alexander, Jessie Glendenning, Beatrice Chardward, Lionel Adams and Harold West. The play will be tried out and then sent to Chicago.

BUYS PLAY FOR TOM WISE

The dramatic rights to Joseph C. Lincoln's novel, "Cap'n Warren's Ward," have been purchased by Oliver Morosco. He intends to produce it this summer in Los Angeles. The dramatization will be done by Frederic and Fanny Hatton, and is intended for Tom Wise.

SIDNEY DREW SERIOUSLY ILL

Sidney Drew is seriously ill at his home, No. 876 Park Ave., after having suffered a complete physical collapse in Detroit last Friday, where he and Mrs. Drew were playing in "Keep Her Smiling." As there was no understudy, the comedy was closed.

GEORGE WHITE TO PRODUCE

George White, now appearing in vaudeville, is to become a producer. He will start with "Scandal of 1919," an annual review, to be offered this summer.

LANGTON'S MEMORY HONORED

LONDON, Eng., April 7.—In memory of the late J. D. Langton, the theatrical lawyer, a bed is to be endowed in the Freemasons War Hospital.

"NIGHT OFF" IS WELL LIKED

BALTIMORE, Md., April 8.—At Ford's, this week, Richard Lambert is presenting "A Night Off," a musical version of Austin Daly's comedy.

The action of the play takes place in the Babette Home, on Staten Island, and is supposed to cover a period of one week. It is full of catchy songs and graceful dances and has a remarkably good looking chorus. The costumes are most attractive and there are no dull moments.

Percy Pollock, as Justin Babette, an old "horse doctor" from Oklahoma, whose great ambition is to be a playwright, is excellent. His habit of smacking his lips and breathing audibly through his nose whenever excited causes many a good laugh, while his attempts to have his play, written in early youth, revised during the absence of his wife at Sulphur Springs, put on the stage, form the plot of the comedy.

Elizabeth Murray as Zantippe Babette, Justin's wife, who believes that her husband is leading a "couple of double lives," is also excellent. Her character songs add a great deal to the performance and her lone hand at poker is one of the hits of the comedy. Caroline White as Angelica Damask brings with her a breath of grand opera. Her voice is splendid.

Harry Bulger, as Marcus Brutus Snap, a wonderful actor and head of a still more wonderful company of actors, who undertakes to make a success of Babette's play, is as funny as he can be and his songs made a big hit last night.

Margaret Candler, as Susan, the Babette's maid, does a unique piece of acting as a loose-jointed sort of automaton, and she, with the assistance of Tom Dingle, gives several interpretative dances that are most unusual and entertaining. George W. Howard as Harry Damask, the husband of Angelica; Arthur Hartley, as Jack Mulberry, and Marion Weeks, as Nesbe Babette, also add their bit to the success of the performance.

The audience, last night, judging from the applause and laughs, was most favorably impressed, and the play, no doubt, will be even better later in the week, as some of the players seemed a little uncertain of their lines and there were several slight hitches.

FRIEDLANDER TO BRANCH OUT

William B. Friedlander is to become a play producer, in addition to his production of vaudeville acts. His first venture will be a light opera in which Nan Halperin will be starred. This work is based on a successful farce of three seasons ago, the music and lyrics for which will be written by Friedlander. The next will be a new play, also from the pen of Friedlander, in which Robert Edeson will be starred. M. S. Bentham will be associated with this production. Friedlander will open his New York offices about May 1st and associated with him will be Hugh Herbert, Will H. Hough, Harlan Thompson and Sidney Phillips.

O'RYAN WANTS THEATRES

At a dinner given to Mrs. Fiske by the Society of Arts and Sciences at the Hotel Biltmore last week, Major-Gen. John F. O'Ryan made an address in which he stated that he was in favor of having memorial theatres built to our soldiers, as they would serve to hold memories in a living way, rather than something that was stony and dead.

CORT PICKING NEW CAST

John Cort has picked Louise Groody, the Morin Sisters, and Handers and Mills for "Just A Minute," the new production by George E. Stoddard and Harold Orlob, authors of "Listen, Lester." Rehearsals will start on the finish of the run of "Fiddlers Three" and "Flo Flo," in which Miss Groody, Handers and Mills and others are now on tour.

HAST TO REVIVE LAIT SHOW

Walter Hast and Nat Phillips are to produce Jack Lait and Joe Swirling's "One of Us" late this month in Chicago. Lait is now in New York selecting a cast and closing arrangements with Oliver Morosco.

VAUDEVILLE

RED BANK HOUSE MGRS. GONE, IS REPORT

ACTS SEEK THEIR SALARIES

The end of the Lyric Theatre, Red Bank, New Jersey, as a vaudeville house, came about on March 29th, after a week of exciting ups and downs, the least of which are the reported departure of its two backers, Richard Thompson and Joe Reiser. The actors who appeared at the house the first three days of the week of March 24th, fared a bit better, incidentally, than those who furnished the entertainment for last half, the first half contingent receiving one day's pay, while the last half troupers worked two days of the allotted three, and are reported to have collected nothing for their work.

According to Frank Folsom, in the Putnam Building, a man describing himself as Joe Reiser, dropped in to see him one day recently and casually mentioned that he would like to "get in" on some kind of a theatrical venture. Folsom, it seems, put Reiser in touch with Richard Thompson, said to have been the manager of the Lyric.

After some negotiations with Thompson, a deal was arranged, according to a contract which Folsom holds, whereby Thompson and Reiser were to operate the Lyric jointly and Folsom was to furnish the vaudeville acts. The contract in question was signed for both Thompson and Reiser by Folsom, who asserts that both parties to the deal granted him authority to affix their signatures to the document. The contract held a stipulation that Reiser and Thompson were to divide fifty-fifty after the actors' salaries were paid, and seemingly, both of the principals were to be equally responsible for all salary obligations incurred.

All went well enough up to Wednesday, March 26th, but when it came to collecting their money for the three days, the first half bill, consisting of five acts, found to their dismay, Folsom says, that Reiser could not be found. The first half receipts at the Lyric are variously estimated to have been from \$168.00 to \$187.00.

Thompson, Folsom says, called him up on the long distance phone on Thursday, Mar. 27th, and advised him of Reiser's hasty exit, meanwhile stating that he would continue to run the house alone. Reiser, also called up a little later on Thursday, according to Folsom, and upon being asked what he was going to do about paying his share of the delinquent first half salaries, declared that he would give the matter his attention.

On Friday, or thereabouts, Reiser sent \$30 to Thompson, who proceeded to pay the artists for one day out of the remittance. One act is said to have received a trifle more than the single day's pay.

The second half bill upon hearing of the financial trouble that had occurred previously during the week, decided, on Friday night, that it was time to make a "touch." Upon looking for Thompson, however, the last half bunch discovered, it is reported, that he had duplicated Reiser's disappearing feat. The Lyric is now closed.

DOLLY GRAY HAS NEW ACT

A comedy sketch by Frank Folsom called "Papa's Baby," has been accepted by Dolly Gray and will open in two weeks. In the cast besides Miss Gray, are Whitlock Davis, juvenile; John Saunders, character man, and Agnes Earl, character woman. Each person will do an individual specialty and the turn will close with a medley of specially-written songs.

LA MONT'S STENOG ELOPES

Bert La Mont has lost the best stenog he ever had, and all because of his fondness for poetry. Bert, who is a nut on lyric verse, recently asked his former stenog to copy a quotation which started off somewhat as follows: "Only one thing really counts—and that is love." La Mont, upon receiving the typed copy, thought no more of the incident, until last Monday, when he received a note, the first paragraph of which informed him that "his stenographer had eloped." The missive then went on to state that the former Miss Graf was now Mrs. Grossman and that the quotation mentioned above was the original cause of making her the happiest girl in the world. La Mont is going to copy his own quotations, hereafter.

BRUCE IS HELD

Harry Bruce, the vaudeville performer, was held in \$2,500 bail for the Grand Jury by Magistrate Ten Eyck in the West Side Court, before whom he was arraigned last week charged with assault and carrying a concealed weapon. Bruce was arrested two weeks ago in a flat on West Sixtieth Street, which the police raided and which they claimed was being used to run crap games. Ray Bradford, a former waiter in Mark Aron's Palace Cafe, and his wife were also arrested. Bradford was charged with being a common gambler, but was discharged by the magistrate. She was charged with selling liquor without a license. Harry Saks Hechheimer is their attorney.

MARINELLI SUES SKATERS

H. B. Marinelli, the booking agent, has started a suit for \$2,000 which, he claims, is his 10 per cent. share of \$20,000 earned by Charlotte, the skater. An agreement reached in 1915 between Marinelli and Wilhelm Oelschlaegel, her father, stipulated, the plaintiff states, that Marinelli was to manage the act and was to get 10 per cent. of its total earnings. From September of that year, to date, says Marinelli, Charlotte has received \$20,000.

MAC GREGOR TO STAGE ACT

"Cupid" is the name of a new musical act which Edgar MacGregor, of the Klaw & Erlanger office, is about to produce. It will have four people, three men and a woman, none of whom has, as yet, been chosen. The act was written by Philander Johnson and Charles Previn, and MacGregor plans to pick his cast and begin rehearsals this week so that the act may open the beginning of next week.

GROSSMAN HAS NEW TURN

Al Grossman, the vaudevillian who has but one arm and one finger and a thumb on that limb, is to appear in a new act this week written for him by George Barry. He will change from white to blackface on stage. Despite his handicap, he will also make rapid changes of ties. Grossman formerly appeared in "President's Friend," written by Addison Burkhardt.

BRANDELL ACT OPENING

A miniature musical comedy, "Billy Boy," will open Thursday. In the cast are Elaine Gray, Josephine Berg, Earle B. Mountain and Harry Bulger, Jr., and a chorus of six girls.

MORRIS & KLEIN GET AMPHION

Joe Morris, of Morris & Shaw, and Joseph Klein, have taken over the management of the Amphion Theatre, Brooklyn, and will continue the present policy of the house, vaudeville and pictures.

BLONDELL BOOKING SHAMOKIN

The Shamokin, Pa., house, formerly booked by Billy Delaney through the Keith Exchange's Family Department on the fifth floor of the Keith Exchange, will hereafter be handled by Arthur Blondell.

OPHEUM BEGINS BOOKING FOR 1919-1920

SEVERAL ACTS GET ROUTES

Bookings for next season over the Orpheum time are now well under way, some fifteen or twenty acts already having been handed routes that will keep them busy until well into the Winter of 1920.

Among the acts scheduled for midsummer openings on the circuit, with the rest of the western time to follow are "The Yip Yip Yaphankers," starting at the Palace, Chicago, on Aug. 1st; Eddie Janis and Ruth Chaplow, Orpheum, San Francisco, July 6th; Kane, Morey and Moore, Orpheum, St. Paul, August 17th; Harmon and O'Connor, Orpheum, Salt Lake, August 10th; Sheila Terry, Orpheum, Salt Lake, August 1st; The Sirens, Orpheum, Salt Lake, August 10th; Sidney Townley, Orpheum, Salt Lake, August 10th; Clifford and Wills, Orpheum, San Francisco, July 20th; The Pickfords, Majestic, Milwaukee, August 31st, and Lydell and Macy, opening in Chicago in July.

Other acts now on the Orpheum time, opening within the last three or four weeks, whose bookings will carry them into next season, are Herschel Hendl, Williams and Mitchell and Florence Roberts.

HAS "EIGHT WILD WOMEN" ACT

Bert La Mont is rehearsing a new vaudeville production calling for the services of eight girls and a couple of comedians. The turn will be entitled "Eight Wild Women" and will carry a scenic complement of three sets, showing intimate views of the South Sea Isles, which, La Mont insists, is the original habitat of wild women. Among those engaged for the act, are Jennie Delmar, Dolly Belle and Elizabeth Reese.

"RAG" PINAFORE GETS STARTED

A ragtime version of Gilbert and Sullivan's comic opera favorite, "Pinafore," produced originally at a recent Friar's Frolic, and later taken over for vaudeville by Henry Bellit, will be given a preliminary showing in one of the uptown pop houses this week, preparatory to coming into the Colonial. The production carries sixteen people.

VICTOR MOORE OPENS MONDAY

Victor Moore will return to vaudeville on April 14th, a break-in week in one of the suburban houses having been arranged by the Harry Weber office. Moore will present one of his former vaudeville skits, and will be assisted by a male "feeder."

DISAGREE OVER BEER KEG

Wilbur Held has filed a complaint with the N. V. A. against James C. Morton, the bone of contention being the priority of certain business in which a beer keg plays a prominent part. The N. V. A. will endeavor to solve the puzzle.

OPHEUM CLOSINGS UNDECIDED

No closing dates have been set as yet for the Orpheum houses that remain closed during the heated period. The matter is now under consideration by the Orpheum Circuit heads, and the houses that are to close, and the dates, will be decided on later.

DELANEY BACK AT WORK

Billy Delaney, who books a string of New York State and middle west houses on the fifth floor of the Keith Exchange, returned to his desk on Monday after a four weeks' battle with the "flu."

L.T. PARSONS VAUDEVILLE POSSIBILITY.

Lieut. "Ted" Parsons, of the Lafayette and Stork Escadrilles, who arrived in New York recently after seeing three and a half years' active service in France as an airman, and who, incidentally, received the Military Medal of France, the Belgian Croix de Guerre, the French Croix de Guerre with eight citations and numerous other medals attesting his bravery in action during the course of the war, went on for an experimental showing at Proctor's, Newark, last Friday night, and, according to reports sent into New York, cleaned up a sizeable hit. Lieut. Parsons holds the honor of being the second American Ace and the first American-French Ace, and has been recommended for the American Distinguished Service Cross. Providing that he can postpone a scheduled trip to Poland on April 15, Lieut. Parsons will play a limited engagement for the Keith Exchange. Ralph Farnum, of the Smith and Hughes office, will handle the booking details if the trip to Poland can be postponed.

N. V. A. SUSTAINS PRIMROSE

The N.V.A. has dismissed the complaint filed by Norine Carman against George Primrose in which Miss Carman alleged that the Primrose Minstrels were infringing on an idea originated by her, in using a female interlocutor with an all-male minstrel circle. In making an investigation of the complaint the N. V. A. discovered that Cleveland's Minstrels and several other black-face organizations had utilized the female interlocutor idea some ten or fifteen years ago.

RAPF FULLY RECOVERED

Harry Rapf was scheduled to return to his office in the Palace Building this week after a long period of convalescence following a siege of illness that embraced everything from influenza to appendicitis. Rapf, who was laid up for two months, is now in the best shape again physically and will shortly resume work on several picture and vaudeville propositions, that he was forced to lay aside when taken ill.

COLLAPSED AFTER ACT

The finish of her acrobatic and twirling act proved a bit too strenuous for Paula last Thursday night at the Victoria Theatre, and, as a result, she collapsed just as she reached the little entrance on the left of the footlights. She was carried off by friends and assistants. On the night in question the theatre was packed and the warm air may have contributed to her dizziness.

RETURNING TO VAUDEVILLE

Irene Franklin and Bert Green, now on tour with the Shuberts' "Passing Show," will close with the latter organization around the first of June, it is reported. The team will play a few weeks in vaudeville this summer, negotiations now being under way calling for a series of engagements in the Keith houses, starting with the Palace, about the middle of June.

CHOOS HAS NEW MUSICAL ACT

George Choos is producing and staging a new musical operetta called "Oh Teddy." The principals are Betty Evans, Tommy Toner, Hudson Freeborn and Natalie Dugan. The music is by Walter L. Rosemont and book by Darl MacBoyle. The turn, which carries a special setting, will play Camden and Chester this week. There are ten girls in the chorus.

DAVIS BOOKING ATTLEBORO

Jeff Davis will start booking vaudeville into the Bates Opera House, Attleboro, Mass., on April 21st. The theatre has, heretofore, been playing straight pictures. Davis, who books a large string of houses in New England through the Family Department of the Keith Exchange, will send a weekly split of three acts to Attleboro.

VAUDEVILLE

PALACE

Palace Theatre patrons will soon get familiar with the stories of grand opera if singing acts continue to explain the plots prior to the introduction of their arias.

Chief Caupolican, who sang the Toreador's song from "Carmen," revealed the story of Bizet's masterpiece and a little later Marguerite Sylva, the prima donna, took the audience into her confidence to the extent of unfolding the tragic tale of Carmen and Don Jose.

The "Bricklayers," a well put on trained dog act, opened the show and did excellently. The act will be further reviewed in the New Acts Department.

Chieftain Caupolican followed with a song repertoire in which "The Bedouin Love Song" and the big baritone aria from Carmen, held prominent places. Vocal quantity, rather than quality, is the Chieftain's style and, as a result, his singing is not as pleasing as if he were to employ the mezza voce more. The biggest voice becomes weakened when continually used at full force and a deviation from the true pitch is the inevitable result.

A mixup in the lights spoiled the opening of the Bennett and Richards act. Supposed to open with a dark stage for the dramatic portion of the act, some mistake in lighting flashed a bright spot on full and Richards, in order to conceal the fact that he was in black face, hid his head under a table and spoke the opening lines.

Alice Eis, with James Templeton as her dancing partner, presented a new act which scored excellently. The offering is finely staged, excellently costumed and the dances remarkably well executed. It will be further reviewed under New Acts.

Felix Adler, who has been studying for grand opera, let the audience into the secret by displaying his knowledge of Italian in one or two operatic bits. The Metropolitan, however, is not for Felix, if he continues to use his vocal chords in the present manner. Nature will surely rebel if he continues his present singing style, which begins at full voice and continues with a constantly increasing crescendo. Felix has enough good nut material in the act, and is such a clever performer, that he can easily dispense with at least half of the singing.

Marguerite Sylva closed the first half to big applause. The prima donna, barring the Carmen selection, rendered a popular repertoire with excellent effect. This soprano is bound to become a big favorite with the songwriters, for, before each number, she announces the title and the name of the composer. Leo Edwards and Lee Roberts were the favored writers.

Maud Lambert and Ernest R. Ball received a reception on their appearance after intermission and the applause increased in volume after each number until the act's end, when the big hit of the performance was registered. "You're Making a Miser of Me," Ball's new song, started the act off with a bang and other songs rendered by Ball and Miss Lambert followed in rapid order. "Open Up the Gates of Gladness" scored strongly and a medley of Ball's old song hits landed in just the right spot. Ball is fast developing light comedy ability which keeps the act bright and clever. Miss Lambert was in excellent voice and wore some charming gowns.

Ed. Gallagher's military travesty took on added value by the introduction of a new partner in the person of Joe Rolley, the comedian. Rolley is one of the best black face comedians vaudeville has seen in many months and got laughs innumerable.

Bernard Granville scored one of the big hits of the bill with some new songs and stories. A new song called "Friends" scored strongly and his dance finish brought him back for many bows.

"Art," the war tableau seen at this house a few months ago, closed. W. V.

VAUDEVILLE REVIEWS

(Continued on page 18)

ORPHEUM

Camilla's Birds opened the bill with an offering that pleased. The birds, all of which are cockatoos, went through a series of the regular bird stunts with chariots, horizontal bars and a ball. The fire scene at the close of the act, sent it off to a good hand.

Count Perrone and Trix Oliver found the second spot very easy with their singing offerings. They started with a selection from "Trovatore," with Miss Oliver at the piano, the two singing. An aria from Lucia was rendered in fine style and was followed by the old ballad "Maggie." A French laughing song netted them an encore. The team has a pretty setting, both are the possessors of good voices and together they make a dandy act.

The Seven Honey Boys started at a fast pace and held it to their last number. They opened with some good harmony, which was followed by a dance by one of the company. Manuel Romaine then rendered a "Sunday School" song in a fine manner, with the company joining in the chorus. One of the seven is possessed of an exceptionally good falsetto, and did some fine yodelling. He also took a big hand with an imitation of a cornet solo on the phonograph. A few other members and some gags filling in between them made up a pleasing minstrel offering. The dancer of the company showed some ability and his numbers could be worked up to better advantage.

Fred Allen scored the laughing hit of the first half, or of the entire bill, for that matter, with one of the most original monologues seen in vaudeville.

He proved himself to be a thorough showman all through his offering. He utilizes anything that happens in the audience for comedy purposes.

He has a good make-up, that is good for a laugh on his entrance.

His monologue contains a few old gags, but his delivery of them is enough to make any one grin.

He also showed some good juggling ability, on which he also gave a burlesque. A farce on a ventriloquistic act created roars of laughter. At the close of his offering, pictures of Washington, Wilson and the Flag were flashed on the curtain while he was off-stage. At the end of the applause which they brought, he had a "Much Obliged" sign thrown on, and made his bows amid a riot of laughter.

Alan Brooks, with Vivienne Osborn, Jack Marvin and Fransy S. Shiota, closed the first half with their "Dollars and Sense" playlet, which went over very well. It is well presented and acted and the plot of the sketch is well worked out.

Josie Heather, assisted by William Casey at the piano, and Bobbie Heather, who makes a charming Scotch laddie in the one number she does, found the first position of the second half easy going. Miss Heather has the typical Irish intonation in her voice and a very pleasing personality.

William Murphy and Blanche Nichols and company presented their comedy skit, "A School for Acting." The thing is billed as a travesty, but is disjointed and without continuity. If handled properly, it would make a much better farce than it does.

Van and Scheneck are favorites in Brooklyn, and were greeted with an ovation. The "pennant-winning battery of Songland" have a lot of new material and stopped the show with a half dozen clever songs all finely rendered.

Reynolds and Donegan closed the show with one of the best skating acts to be seen. The costumes are very good and the skating is the kind that holds interest. Due to the lateness of the hour, a lot of the patrons did not stay. But those who did, were given a treat. G. J. H.

ROYAL

Catherine Powell opened the bill Monday afternoon with her dances and started the show off at a pace that was well sustained to the finish of the last act. Miss Powell's first number was Spanish. A French "Pom Pom," "The Death of the Swan," and an American toe dance followed in the order named and each won hearty applause. Miss Powell is a dancer of great ability. She is graceful and agile and is one of our best exponents of toe work. She wears a special dress for each dance, making her changes in full view of the audience, and so quickly that one scarcely notices the waits.

Francis Renault, who calls himself "The Parisian Fashion Plate," found much favor in number two position. He wore three different dress creations, sang a song with each dress and kept the major portion of the audience "guessing," until, for his fourth song, he removed his wig.

Charles O'Donnell and Ethel Blair, in their skit, "The Piano Tuner," scored the laughing hit of the bill. O'Donnell carries the burden of the act and, with his comedy falls and tumbles, kept the audience in almost constant laughter. He made two remarkable falls from a "prop" piano and several others from a step ladder. His finish brought the house "down." For this he placed the step ladder on the piano, sat on the top of it and did a teeter and fall to the stage. O'Donnell is a quick worker and keeps the audience wondering what "fool trick" he is going to do next.

Truly Shattuck and Emma O'Neil, with their talk and songs, were hit getters of the first class. They have a good line of patter which they put over with telling effect, and occasionally indulged in ad lib retorts which got laughs and applause. Miss Shattuck sang two songs, her partner one and, together, they rendered two more.

Robert T. Haines, assisted by Violette Kimball Dunn and J. Malcolm Dunn, presented "The One Way Out," an after the war playlet away from the ordinary. The skit tells the story of Olivia Hastings, whose husband Winthrop is with the Royal Flying Corps in France. Harry Belding, a former friend of Winthrop, has won the love of Olivia and they are about to cast their lot together in a trip to Monte Carlo when what is believed to be Hastings suddenly appears before them.

When the wife and her lover learn that the husband has been in the room all the while they have been talking each expects him to shoot. But he explains that, compared with the big tragedy of "No Man's Land," domestic tragedies are trifles and that the one way out is for him to return to Flanders. He then cautions Belding to do the right thing by Olivia and to take her to Monte Carlo as his wife. Hastings then sits in a chair (with its back to the audience). A telegram is brought in which announces the death of Hastings. Olivia and Belding look at the chair and, seeing it empty, realize that they have only seen his spirit.

The sketch is well written and very convincingly played. The Lively Trio, Slim, Klaiss and Saxe, in a musical act, were one of the big hits of the bill and stopped the show. One of the men is an expert pianist. The other man plays well on the saxophone and violin and the woman sings. The act is well put together and capitally presented.

Billie Burke's "Motor Boating" scored its usual success. Bert Williams was a big hit with his talk and songs and was obliged to take an encore, and the Mirano Brothers, with a flying torpedo act, closed the bill and held the audience.

E. W.

COLONIAL

The audience did not enthuse as they generally do at the Monday afternoon performance, due to the fact that the balmy weather gave them little pep. However, the last half of the show went over in great style. Business was capacity.

The pictures opened and were followed by Erford's Whirlwind Sensation, consisting of two ladies and a man. The male member sits in the center of an apparatus and pedals the two ladies, suspended by their teeth, around in whirlwind fashion. Quite a few difficult feats were performed and they finish, with bells attached to their feet and hands, through which they play a tune while being whirled around at great speed. The act proved to be a good opener.

Phina and her company of colored artists whooped things up, especially in the second half of the act, where well-executed grotesque dancing by the youngsters brought forth real applause. The ballad in the early portion, and the comedy number by Bill Bailey, brought a big hand. Phina is a marvel, considering the many years she has been doing this line of work, and seems to enjoy every moment she is on the stage.

Wilfred Clark, assisted by Grace Menken and two others, presented a domestic comedy playlet entitled "Reel Troubles" in which Clarke assumed the character of the husband who gets into trouble but finally, through some brilliant lines, disentangles himself. The skit is a trifle too talky and on more than one occasion, drags. The finish finds a happy ending.

Ben Bernie did not get into stride until he played the violin, due to the time-worn material delivered. Some of the zags refer to the war and the audience seemed to want to forget all about the conflict. Bernie is a clever performer who knows the art of delivery, but is severely handicapped by his present routine. He should have an author write bits for him that contain merit and when this is done he will score on any bill.

Sheila Terry, assisted by Ben Bard and Gattison Jones, in "Three's a Crowd," by William B. Friedlander, is one of the classiest musical romances of the season. The theme is entirely new, with a musical score that is perfect. Miss Terry is a splendid dancer, sings well, and possesses much personality. Bard was in good voice and scored individually, while Jones uncovered a few steps that put him in the good graces of the audience.

Gilbert and Friedland opened after intermission with a wonderful budget of songs and surely banged out a hit. The medley of old-time numbers were often interrupted by heavy applause. Fritz Leighton assisted in two numbers and won appreciation. This team of songwriters are welcome in vaudeville at any time or place.

Miss Juliet presented her "One Girl Review," in which she impersonates stage celebrities, and most of the imitations brought forth sincere applause. The Grace La Rue and Harry Lauder bits were faithfully presented and little Miss Juliet only made her exit after giving three encores.

Toney and Norman easily carried away the big hit of the show. It seems as if the Colonial clientele was made to order for this team, as everything attempted met with hilarious laughter or thunderous applause. Toney's knot-kneed dance was a riot and a ballad by Miss Norman was excellently rendered. They were on view for more than thirty minutes and were permitted to depart only after delivering a speech of thanks.

Mlle. Dazie and Company, the latter including M. Constantin Kobeoff, Ed. Janis and four pretty girls, followed. She is a wonderful dancer and has carefully selected her company, who dance to the delight of all. The set is exquisite and the solo and ensemble numbers are well put on and expertly delivered. J. D.

VAUDEVILLE

RIVERSIDE

Howard's Spectacle, a trained dog and pony act, opened the show and, with some well-executed tricks, started the bill off in excellent shape.

James and Betty Morgan, in songs and instrumental selections, failed to score in a manner commensurate with their ability, due to the poor arrangement of their material. One or two of the songs, rendered by Miss Morgan, are good and her partner is a clever pianist, but the necessary vim and snap so essential for an act of this description is absent. Some new songs and a complete rearrangement of the material seem necessary before the offering will be in good running order.

The Mellette Sisters, in a variety of songs and dances, did well in an early position. The girls are attractive, dance excellently and sing well. Special scenery and attractive costumes help to make of the act a fine bit of entertainment. Lew Pollack played a number of popular selections, one or two of which are of his own composition, during the costume changes, and contributed in no small degree to the act's success.

Leo Donnelly, who, according to his programme billing, was the first professional entertainer to arrive in France for the A. E. F., told a number of war stories, recited a poem or two and devoted the rest of the time he was on to the prohibition question. His performance will be further reviewed under New Acts.

Amelia Stone and Arman Kaliz, back in vaudeville for the first time after a two years' absence, are showing a new act by Edgar Allen Wolf and Kaliz, entitled "A Song Romance." It will be reviewed under New Acts.

George Whiting and Sadie Burt opened after intermission and scored one of the big hits of the bill. It is always a pleasure to listen to songs rendered in the artistic manner of this couple and, as their present repertoire is one of the best they have offered in several seasons, their act was particularly enjoyable. Published and special numbers have been selected with excellent judgment and the songs, lyrically and musically, are gems.

Franklyn Ardell, after a season with "The Crowded Hour," is back in vaudeville with his old sketch, "The Wife Saver," and the act, during its period of retirement, has lost none of its power to amuse. Its clever lines, many of which were impromptu, hit the mark with unfailing regularity and, judging by its reception, Ardell will have no need to look for a new vehicle for months to come. A look at the Ardell piece will convince the most skeptical critic that there still remains a big field in vaudeville for the well written, well played comedy sketch.

Jack Norworth, on next to closing, did excellently with one of the best song repertoires he has ever used. Most of his songs are of the published variety, but he has used such care in their selection and renders them so artistically that each one stands out like a little classic. The singing waiter number, one of the few special songs in his act, is a clever lyric describing a waiter who combines his orders with the lyrics of the popular numbers he sings for his guests' entertainment. The "Pickaninny's Paradise" number is one of his best songs, and rendered at the act's finish brought him back for a half-dozen bows. One thing in the Norworth act, however, could, with advantage, be eliminated and that is the saxophone. It lies on the grand piano and after each song he picks it up as though he intended playing upon it. Each time he lays it back on the piano and goes into the next number. It means nothing in the act and Norworth does not need it to sustain interest.

John Regay and the Lorraine sisters, in a fine repertoire of dances, closed the show. The act is well put on and in spite of the lateness of the hour held the audience in well until the final numbers.

W. V.

VAUDEVILLE REVIEWS

(Continued from page 9)

ALHAMBRA

The bill for the current week was voted excellent by the Monday night audience and laughter and applause were the order of the evening.

The Four Ishikawa Brothers presented their hand equilibristic act and proved themselves to be without superiors in their line. They perform a number of hand stand balancing feats which are remarkable. One of the best of their stunts is performed by one man who, balancing himself on one hand at the top of a flight of twelve steps, hops down on his one hand, to the stage.

Harry Laughlin and Clara West offered their singing and dancing skit, "The Cafe Lonesome," and were decided favorites. They opened with a little talk, which they followed with a song and dance. Another song by both gave way to a dance by Miss West, and then a dance by Laughlin. They closed with a song and dance. They are excellent dancers, Laughlin being particularly adept in soft-shoe work. Mr. and Mrs. Mel-Burne called their offering "On the Fourth Floor," and in it prove to be real entertainers. The scene of the sketch is enacted on the roof of the porch of the cottage of a Mr. and Mrs. Younghusband. They have fixed the roof up for sleeping in the open air and the scene shows a furnished room interior back of the porch. As the curtain rises the young wife is seen asleep in bed while the husband enters from the room. He has been to the club, and what he did not drink there he brings home in bottles. In the course of his patter it is disclosed that he believes his wife is spending the week-end at her mother's, and he is celebrating. When he discovers her, he endeavors to "square" himself, but makes little headway. The entreats him to turn over a new leaf, and then threatens to divorce him. But both her pleadings and threats fall on deaf ears, and the skit ends with comedy, as it should.

The sketch is well written and acted. Mel-Burne is capital as the tipsy husband. He does not carry it too far, and always keeps the characters well within the bounds of comedy. Mrs. Mel-Burne makes a pretty picture in pajamas, which show under a thin gown effect. She, too, acts well and does her full share in putting the skit over.

Ward and King are capital dancers and fairly good comedians. With one as an English chappie and the other his American friend, they start with talk which they follow with a song and a dance. They then do a couple more songs and dances, and one of the boys whistles a number excellently. They dance for the finish. Their act is well put together, most of their material is good and their work won them most hearty applause.

Herman Timberg, assisted by Billy Abbott and five dancing violin girls, scored heavily. Timberg and the girls are excellent dancers and their violin playing while they dance wins them much approval.

Marie Cahill delighted the audience with her work. She started with bits from some of her song hits of the past, and then gave a present-day song. This she followed with a telephone conversation, and concluded her act with songs. Miss Cahill's pleasing personality, as well as her artistry, brought her a well deserved and most pronounced success.

Willie Solar replaced Billy Rhodes, and pulled down such a hit that he was called upon to take an encore. He sang four songs and gave a dance.

Harry Green and company, in Green's new act, "George Washington Cohen," found decided favor. (See "New Acts.")

Samaroff and Sonia closed the bill, and pleased.

E. W.

FIFTH AVENUE

Mabel Burke opened the show. A song booster in a box came in for the chorus and was compelled to take an encore.

Jack Morrissey and Company are not the kind of an act generally seen in first position, as the stage must be swept after they get through. Morrissey, assisted by another young man, found his spot easy to hold, however, and took a big hand. He started with some whip-snapping and then went through a series of rope stunts, with which he lassoed the young man from various difficult positions. He followed that up with an exhibition of sharp-shooting and proved that he can rank with the best of his kind. The thrilling part of his offering consisted of some hair-raising feats with the Australian stock-whip, with which he cut a cigarette from his assistant's mouth, blew a scrap of paper from the young man's hair and put out burning matches held in his own hand. He kept up a clever line of patter during his act and scored big.

Lang and Shaw found the going easy with their song cycle. They started at a fast pace with a jazz number and kept it all through their offering. Both boys are nifty jazz manipulators and handle their numbers well. A ballad by the tenor was delivered in fine style and scored big and was followed by a comedy Hebrew number by the other that went over very well, but would score much better if the one who rendered it would announce that it was an impersonation of Belle Baker, as it is one of her old numbers.

Leonard and Willard are using the same skit they have used for the last few years. Leonard rendered his song well and Miss Willard proved herself a capable comedienne. Together, they size up as a dandy team, with a good knowledge of showmanship.

Cameron Clemons and Company also presented their sketch "Don't Lose Your Nerve" with which they have been playing for sometime. The plot has not had any changes made in it, or, for that matter, any of the lines. The three take off their parts well and put over the offering for a generous hand.

Andrew Mack started his offering with a surprise piece of comedy and a telegram that did not get over very well. He then offered a song for the employment of returning soldiers and went into the rest of his cycle. Mack is assisted at the piano by a young man who does his work fairly well. Most of his numbers consist of Irish songs and stories, all of which got a big hand. He rendered a song he wrote for the Lamb's Gambol and did a dance which showed surprising agility for a man of his size and portliness.

Heider and Packer still retain the Book-Store act and, as it stands, one can't blame them. The patter around the bookstand is unusually clever. In fact, it is a bit too clever for the average vaudeville audience. Heider's eccentric dancing will some day land him among the foremost of his kind. Miss Packer rendered her numbers very well and makes a dandy straight. The "ghost" number showed that Heider is also a bit of a tumbler.

Lou Holtz started slowly and only during the latter part of his offering found the going easy. He then worked up one of the biggest hands of the bill. His patter at the beginning of his act is poor in spots and needs a lot of improvement. The "blues" number and the parody on it is good and a number like it in the beginning of his offering would help some. Some comedy verselets at the end of the skit, delivered with a dilapidated tin imitation of a guitar, registered a hit for him.

Davis and Pelle closed the show with their strong-man act. The feats are thrillers and done with style.

G. J. H.

MAJESTIC

(Chicago)

Nadjé opened the program here with some lively iron jaw stunts and hand walking. She possesses a form divine and displays an abundance of personality. She substituted for Jack and Kitty De Maco.

Stromberg and Lerner, both recently discharged from the army, offered comedy songs that caught the house instantly.

Violet Besson appeared in a gripping little story entitled "Maid of France," in which are introduced characters of the various Allies, which was enacted with perfection.

Ames and Winthrop and their various burlesque characters, won much laughter and, incidentally, cornered plenty of applause.

Stanley and Birnes entertained with dances, in which they appeared to be well versed. They are agile and dance in unison.

Bessie Clayton, assisted by the Cansinos, presented a series of dances of the recognized type. The revue is splendidly staged and the dancers proved themselves masters of their art. It is lively and not a dull moment is encountered.

Henry Lewis was the undisputed hit of the bill. He is one of the most enjoyable of comics; his gags are refreshing and his songs contain lines that are truly funny.

The Barr Twins closed with a refreshing interlude that contained songs and dances.

H. F. R.

McVICKERS

(Chicago)

Frawley and West started the proceedings with some excellent aerial work that earned them a hearty round of applause.

Fred Carberry and his community singing was greeted enthusiastically, the audience chiming right in. Everybody sang.

Gosler and Lusby offered piano playing, singing and dancing. Theirs is an artistic act that will bear watching.

Marie Fitzgibbons was badly placed and should have fared far better than she did. However, her monologue brims over with good, wholesome comedy matter and carries laughing tonic throughout.

Bevan and Flint took the hit bunting without much opposition. The man is extremely funny and the lady proved to be an excellent foil. They offered talking and singing, intermingled with nutty antics.

Beatrice McKenzie and Company did not fare as well as expected. Their singing and whistling proved a little too slow for the audience.

Hudson and Jones brought to view a snappy offering that introduced a beautiful woman and a fast-working man. They sing and talk, handling both splendidly.

Harry Mason and Company offered a comedy sketch that held the greater portion of the audience. The many funny lines and situations are handled in tip-top fashion.

H. F. R.

WELLER & CURRAN TEAM UP

Charley Weller, who has been exploiting songs for music publishers for the last fourteen years, has decided to forsake the music game for the time being, and has formed a partnership with Mickey Curran. Harry Weber will handle the act, which will consist of singing and talking, and which Weller and Curran will show for the first time at one of the local Proctor houses this week.

DUNBAR STAGES TWO NEW ACTS

Ralph Dunbar started two new productions off last week. The first, "The Eight Rainbow Girls," opened in Chicago on Monday and will play around the western houses for a while before coming into New York. The second, "Dunbar's Ten Mississippi Misses," will open next week in the middle west. Both acts are elaborate affairs, each carrying several sets of scenery.

VAUDEVILLE

STONE AND KALIZ

Theatre—*Riverside*.
Style—*Singing playlet*.
Time—*Twenty minutes*.
Setting—*Special*.

Amelia Stone and Armand Kaliz have selected for their vaudeville re-appearance a novel little playlet of songs by Edgar Allen Woolf and Mr. Kaliz called "A Song Romance."

The song is "When I Found You," and with it the act begins and ends and around it is woven the story of romance of the young couple.

The act opened disclosing a dimly lighted, artistically arranged stage setting, with Kaliz seated reading a book on romance. From its printed pages he read aloud and asked "What is Romance?"

The rear drop parted and through it Miss Stone appeared and sang for her first number the tuneful song telling of the romance of the toys. A costume change transformed her to a pretty country maid and with Mr. Kaliz rendered a melodious duet. This was followed by a marriage number called "A Band of Gold," ending with a well acted bit which told of romance's end after marriage.

Next Mr. Kaliz sang a medley of the American song hits in French, as they were sung in France after the arrival of the American troops.

A duet arrangement of "When I Found You" closed the act to great applause.

Paul Parnell, an accomplished pianist, furnished the accompaniments for the songs, all of which were rendered in fine vocal style and in a manner so quaint and artistic as to make them a delight.

Finely mounted, filled with melodious numbers, rendered in a way which left nothing to be desired, the new Stone and Kaliz act is one of vaudeville's most artistic offerings.

W. V.

LEXEY AND ROME

Theatre—*Eighty-First St.*
Style—*Dancing*.
Time—*Eight Minutes*.
Setting—*One*.

These two neat appearing boys open with a song and then swing into the main part of their turn, soft shoe dancing.

The smaller of the two handles the comedy end and gets laughs through some peculiar antics resembling the German "goose" step. After singles by each of the men, the two reappear for a rapid fire finish and the taller one rides off stage on the back of the smaller. Despite the early position at this theatre the pair made a hit and had to take several bows.

It is a very difficult thing to put an act of this kind over on the merit of the dancing alone and the two boys could work out the comedy part to a little better advantage. The turn is billed as "Silence and Fun." J. L.

EDDIE HEALEY

Theatre—*Proctor's 58th St.*
Style—*Songs, stories and piano playing*.
Time—*Sixteen minutes*.
Setting—*Two*.

Eddie Healey has a sweet singing voice which he uses to excellent advantage in five or six vocal numbers. He opens with a song at the piano.

His first song, a prohibition ditty with very funny lyrics, gives him a flying start. The next number, an Irish song, is followed by several stories, related in a pleasing conversational manner.

Healey has an attractive personality large city. The turn was a laughing riot at the Greenpoint. It is ready for the big time, right now. H. E.

NEW ACTS AND REAPPEARANCES

(Continued on page 12)

LEO DONNELLY

Theatre—*Riverside*.
Style—*Stories*.
Time—*Fifteen minutes*.
Setting—*In one*.

Leo Donnelly, just returned from France, where for nearly a year he entertained the American soldiers, has a new act, the greater part of which, he stated, was collected from the stories and sayings of soldiers.

If the statement referred to the last half of the act, there is a wonderful amount of good material to be found with the boys in France for one or two of the stories and recitations are gems. The first portion of his act, however, dealing with prohibition, the spirit of '76, the statue of Liberty, Bryan and other bits of like nature, may have amused the doughboys, but it seems doubtful. In any event, it won't do for American vaudeville and the sooner the entire first half of the offering is eliminated the quicker Donnelly will get his act into working order.

The first half of the act slowed down to almost nothing, but picked up quickly as soon as Donnelly got into the war portion. The stories of the 77th Division were keenly enjoyed and the recitation of "Issy Cohen of Hester Street" brought the act to a successful conclusion.

W. V.

ALICE EIS

Theatre—*Palace*.
Style—*Dancing*.
Time—*Fifteen minutes*.
Setting—*Special*.

Alice Eis, seen in a half dozen or more dancing acts, has a new one in which she is assisted by James Templeton. The offering, which is far and away the best in which Miss Eis has appeared, is a remarkably well put on effort and interesting from start to finish.

It opens with the appearance of Templeton, who, before an artistic drop, sang "Miss U. S. A." He is joined in the chorus by Miss Eis and a neatly done dance finished the number.

A change to full stage followed where with an artistic Chinese setting, an excellently executed dance in beautiful Chinese costumes was given. At its conclusion, Templeton again appeared before the drop in one and did his mechanical toy dance, one of the features of the performance.

Another change to full stage was then made, where a crystal dance was given by Miss Eis. The final portion of this number was done in a violet spot light and, in the shadow, Templeton, in dark costume, followed her steps in spectre-like manner. This number was particularly effective and brought a dancing act of much value to a fitting ending.

W. V.

BRICKLAYERS

Theatre—*Palace*.
Style—*Trained dogs*.
Time—*Ten minutes*.
Setting—*Special*.

Leon Gautier has put together a real novelty in the trained animal style of act. The opening scene is that of an uncompleted building and a half dozen dogs, in the guise of laborers, perform a number of excellent bits of work. Ladders are mounted, building material hoisted to the upper floors and other interesting bits performed.

An inebriate dog furnished the comedy and got a number of laughs by his really clever performance. An effective finish to the act was introduced in the shape of two swinging platforms, with the dogs leaping from one to the other.

W. V.

CAMERON CLEMENS & CO.

Theatre—*Eighty-First St.*
Style—*Comedy Playlet*.
Time—*Twelve Minutes*.
Setting—*Box, in Two*.

The act opens in the office of a big business man who is about to swing an advertising campaign for a chain of united grocery stores, involving \$2,000,000. After dictating letters to his stenographer, the business man goes into another office and Billy Goodwin comes in to visit the stenographer, and, incidentally, to get a job with the concern. Because Goodwin is inclined to stutter and be shy, the stenographer tells him not to lose his nerve when he faces the boss.

When the business man comes in again Goodwin tries to ask for a position, but "beats around the bush" so much that he is finally ordered from the place. The stenographer then hands him back his engagement ring. After talking the matter over, Goodwin decides to "beat up" the dealer in groceries and he thus gets the business man's attention, when he threatens to sign with a rival organization, also about to swing an advertising deal in groceries. Goodwin is then hired at a salary several times larger than he expected.

The part of the business man is played by Harry Hubbard and the stenographer by Ivy Benton. J. L.

KEEGAN AND O'ROURKE

Theatre—*Greenpoint*.
Style—*Talking, Singing, Dancing*.
Time—*Twelve Minutes*.
Setting—*One*.

This turn, of the flirting variety, starts slowly, the man appearing in dress suit, soused, and saying a few lines about the new prohibition law. The woman meets him on the street and they drift into a song after a little cross-fire conversation. This is followed with songs by each of the pair and some stepping by the man, the latter of a mediocre quality. The team does well with the songs and the pleasing personality of the girl and the unsuggestive manner in which she does a shimme dance with her partner, easily carries the act over.

The reception given this act by the Greenpointers last Wednesday afternoon was a little chilly until toward the last of the turn. A re-arrangement of the material and the introduction of some sure-fire gags is needed. J. L.

THREE KASHNER SISTERS

Theatre—*Mt. Vernon*.
Style—*Singing and Dancing*.
Time—*Twelve Minutes*.
Setting—*In one*.

These three girls all bear enough resemblance to one another to call themselves sisters, even if they are not, and start with short white "kid" dresses and thin wreaths binding their hair. They opened with a "Remember" number, in which the three took part. A dance by two of the girls followed, but showed only mediocre ability.

The act followed the routine of a song by one and a dance by the two others and went on for four numbers in that manner. The girls should try to sing together as much as possible, rather than do solos, as the one who delivers the solo is not the possessor of even a fair voice. The dancing was good in spots, but they'll have to crowd in more spots, as there were very few of them.

G. J. H.

SHERMAN'S JAZZ BEAUS

Theatre—*Greenpoint*.
Style—*Dancer and Jazz Band*.
Time—*Twenty-two minutes*.
Setting—*Full stage*.

The act opens with a jazz overture by the band which consists of five lively young fellows who play raggy melodies in up-to-date fashion and whose gyrations while performing are quite as wildly eccentric as the peculiar rhythms of the music they specialize in.

The boys wear plum colored suits topped off with brown derbies. The costuming is attractive and possesses the flash that is quite in keeping with the cabaret stuff offered. The instruments used in the opening overture are violin, cornet, banjo-mandolin, piano and drums. The cornet player toots with his hat over the opening of his horn, producing a subdued jazzy effect that is odd and highly enjoyable.

The band is found in various unconventional positions at the start, the cornetist reposing on the floor, etc. They can make all of the noises that any of their contemporaries can produce and a few that sound new in addition. After the overture, Shirley Sherman offers a dance number. This is a waltz and is well done. The band plays the incidental music for the waltz, and does it excellently. Then the band plays another jazz selection, the cornet player, banjoist and violinist exchanging their instruments for saxophones for this number.

For an encore, the saxophone trio plays a pretty ballad, in the rendition of which some effective close harmony figures prominently. The band, with the cornetist playing a saxophone and the other four playing violin, piano, drums and banjo respectively, then hit up an old time song and dance tune.

Two of the boys then get busy and illustrate the song and dance selection with a few lively steps. Shirley Sherman then comes on the scene once more and puts on an Egyptian dance, which later turns into a Spanish dance. This went over for a deserved hit. Miss Sherman slips in a few wriggles here and there, but there is nothing in the dance that can be considered in the slightest way offensive. The costuming of the Egyptian-Spanish number is particularly effective. A selection by the band, bringing into play harp-guitars and guitar-mandolins, was well liked. The bunch put over a Hawaiian number while playing the odd-stringed instruments that was all to the good. The finish, with the band suspended on wires a la Collins & Hardt, is a novelty. The turn is up to date in every particular and can string along with the best of their competitors. It is a big time offering in every sense of the word. H. E.

LANDER BROS.

Theatre—*Greenpoint*.
Style—*Comedy Talking Act*.
Time—*Eighteen minutes*.
Setting—*One*.

Lander Brothers, a two-man combination of straight and tramp, offer a talking act that is sure-fire. The tramp is a wonder, handling comedy lines and business in a manner that compares more than favorably with any of the tramp comedies of the past and puts the majority of the present day hobo characterizations in the also-ran class.

There are one or two veterans in the routine, but, as handled by Lander Brothers, they are made to seem new. The tramp's make-up is particularly good, and the type that he presents is easily recognizable as a real life product of the lodging house section of any and should work his way up the ladder very quickly. He has the goods.

H. E.

VAUDEVILLE

WILLIAM GREW AND CO.

Theatre—Proctor's 23rd St.
Style—Comedy Playlet.
Time—Fourteen Minutes.
Setting—Full Stage.

In this comedy sketch William Grew, in the role of the cynical head of a big pork and bean concern, does some good work. The rest of the cast is not quite up to standard, although they do fairly good work in spots. The playlet deviates very little from the usual run of such sketches. The part just before the climax was not forcefully rendered and the finish was a rather commonplace one. The offering is a good one for the small time. Grew should surround himself with a good cast and get a better vehicle. He could reach the better houses then.

At the start, Connors, general assistant in the office of the big pork and bean plant, and the girl who runs the office, are seen. The owner, a Mr. Harding, then appears. He flatly refuses to give his son, who comes on, any more money and offers him a position at "The Bottom" at \$15 per week. The youth is indignant and tries to interest his father in a "sure thing" he has in a venture in Wall Street. His father is obdurate and refuses to listen to the story. The young man goes out and secures \$50,000 on his father's name. Instead of cleaning up a few million, as the audience expected, however, the total sum is lost.

The girl who runs the office and is in love with her employer's son, offers to give him her savings to make up the deficit and have the youth pardoned. Connors also comes to the rescue, but the offers are refused. The son returns and is given a long lecture, after which Harding walks out. One of the young man's lady friends then appears and insists that he marry her, as he promised to do at one time. He alleges he was intoxicated at the time. She steals a pork and bean formula worth \$50,000.

Harding then enters, and accuses his son. The real thief comes back and it develops that the formula was not genuine, but just used to test the honesty of the office force. The older Harding then buys the girl, who insists on marrying his son, off. The young man then eagerly accepts a position in his father's establishment at the original \$15 per week. Before the curtain falls, Harding remarks, "The girl hasn't such a bad shape after all." It is good for a laugh at the finish.

The story, as a whole, is incongruous and ridiculous. It serves fairly well as a comedy vehicle because of some well written lines in it. The plot, however, is very poor.

I. S.

DIXIE NORTON

Theatre—Keith's Jersey City.
Style—Singing and talking.
Time—Twelve minutes.
Setting—Special.

Dixie Norton is presenting a single singing and talking act and scoring a success with it.

She is a capable performer, presents a neat appearance and sings and talks cleverly. With more work she should be ready to step in on a big time bill and hold her own. She uses a special setting that lends class to her offering and her material is in keeping with her ability. At this house she found the going much to her liking. Miss Norton as a single performs just as well as she did in her previous acts.

She started with some singing, delivering a number of popular tunes of which a wedding song stood out. Then came the talking, in which she delivered a sort of monologue. A number of songs concluded and all were given a good rendition.

I. S.

NEW ACTS AND REAPPEARANCES

(Continued from Page 11)

HARRY GREEN AND CO.

Theatre—Mt. Vernon.
Style—Comedy Playlet.
Time—Eighteen minutes.
Setting—Three (special).

Harry Green recently promised his audience a new offering that would be better than the "Cherry Tree," but, while this playlet, written by Aaron Hoffman, contains a laugh in every line, it is not quite as good as the George Washington Cohen Skit.

The scene is laid at the gates of Heaven, where St. Peter is sitting at a desk talking to a young lady in an evening gown. He tells her that her record is too bad to allow of her admission to Heaven and gives her a red slip to admit her to the devil's abode. She takes an elevator down to the lower regions and Peter telephones the devil to make room for her.

The elevator then rises and George Washington Cohen, his derby and umbrella still with him, arrives. He approaches Peter and asks for his pass. Peter asks him how he died and Cohen tells him he was murdered by a fifty-cent dinner. Peter starts to look up Cohen's record when Cohen exclaims, "You're only an office boy here; let me see the boss."

Peter then asks him to tell of what he did while on earth and to tell the truth, absolutely. He tells Cohen that, if he lies, the big star on the gates of Heaven will have a red light and if he is telling the truth, it will flash white. Cohen begins to talk and the light continually flashes red.

The comedy in the part, with Green's acting, is a riot of laughs. Peter asks him if he was a good American and to repeat the words of the "Star Spangled Banner" as a test. Cohen does not know them.

Finally, Peter gives Cohen a red ticket to admit him to the devil's ball. Cohen pleads with him and tells Peter that he is too hard, that he does not know what temptation is, meanwhile describing the corner of 42nd Street and Broadway on a windy day. After his pleading, Peter relents and gives him a white ticket to admit him to Heaven. Peter describes the interior of Heaven and Cohen's enthusiasm begins to weaken. Just as he is about to go in, the woman arrives back in the elevator, and tells Peter that the devil wouldn't have her, as she was too bad. She then tells Cohen what a good woman she was and the light begins to flash red. She goes on lying however, unconscious of the fact that Cohen is looking at the light while he says "Believe me, I believe you."

Finally, Peter goes away for a minute and Cohen takes her red pass and gives her his white one, for which he gets a kiss. She then goes into Heaven and Peter returns, thinking that the woman has returned to hell. He asks Cohen why he has not gone to Heaven and tells him his wife is waiting anxiously for him. Cohen then asks a few questions about his wife and decides to go to hell.

The playlet is a scream from the start, especially the parts with the red and white lights. The finishing lines, however, are weak, in fact the entire closing needs strengthening. With that remedied, Green will find his new vehicle as easy going as the "Cherry Tree."

G. J. H.

GRACE GEORGE TO SAIL

Grace George will sail for London on May 1st, from where she intends to go to Paris.

BARBOUR AND LYNN

Theatre—Proctor's 125th St.
Style—Songs, talk and dancing.
Time—Fourteen minutes.
Setting—In one.

Barbour and Lynn, a man and woman, the former impersonating a rube and the latter doing a kid part, have sufficient ability to warrant their being placed upon one of the small time circuits. The girl is somewhat tall for her part and the man could improve his part somewhat, but the big fault lies in the material. They should know that no performer nowadays can get away with the timeworn "I shall undress you this evening, ladies and gentlemen," and similar veterans of vaudeville. The talking includes a great deal of old material, while some of it has been rehashed and is fed out as new. The dancing was well done and the singing showed talent.

They started with a rube song, after which the lady member of the duo sang a kid song. The monologue by the man followed and the crowd fell for some of it. He followed with a solo on a string instrument consisting of a box, fingerboard and the strings. He used a violin bow and produced some fairly pleasant sounds upon the contraption. Another kid song by the woman was followed by a clog dance by the man. There was a bit of dialogue, after which came a clog dance together that was well done.

I. S.

REEDER AND ARMSTRONG

Theatre—Proctor's 58th St.
Style—Double piano act.
Time—Sixteen minutes.
Setting—Two.

Reeder and Armstrong, two men clad in evening dress, start their act off with a piano duet played on a pair of baby grands. The two pianos on the stage give the act a touch of novelty. The idea may have been suggested by "The Pianophiliacs," an act which played the big houses with conspicuous success several years ago.

The piano playing in the Reeder and Armstrong act is the sort of stuff that will go over on either the big or small time. The boys work with plenty of speed, a feature of their offering that helps them immeasurably. Following the duet, the boys render several comic songs, playing their own accompaniments. The finish, consisting of a raggy medley, preceded by a solo that introduces a pretty chime effect, sends them off to a real applause hit. The act is novel and should find plenty of work, as it has practically no competitors in its line. Excellent number for an early spot on big time.

H. E.

WHITE AND BRADFORD

Theatre—Proctor's 125th Street.
Style—Black-face.
Time—Fourteen minutes.
Setting—In one.

This team, a colored man and woman, use the extra blacking. The woman of the duo is a marvel and has more than one of the audience still wondering about her sex.

They offered a number of songs and comedy. The woman costumed in comical dresses and acted exactly like a man doing a "nance" act. She had the writer fooled. The team should get some better comedy material to fit their capabilities. Their voices are the typical negro tenor type and the songs were delivered nicely. The encore they rendered should be put in earlier in the act. G. J. H.

ARTHUR STRANGE AND CO.

Theatre—Harlem Opera House.
Style—Sketch.
Time—Eighteen minutes.
Setting—Full stage.

This offering is one that contains a punch and the jab is not concealed either.

The curtain rises on Senator Winters, seated at a desk in his study. The time is near midnight. The Senator is awaiting the arrival of a burglar, whom his valet has overheard plan to rob the house. While he is sitting there, the phone rings and he answers it. A newspaper reporter by the name of Marley is on the other end and tells the Senator that a report had been phoned to the paper that the Senator's house has been robbed and the Senator killed. The Senator asks the reporter to come up to the house, which Marley does.

The Senator then tells him what his valet has overheard. Midnight arrives and Winters says, "Well, I guess he won't come."

The reporter then pulls out a gun and says he is the burglar. He forces Winters to go to a safe, but just as he is about to open it, the valet enters with a gun and holds Marley up.

The Senator shouts, "Well done!" and strikes Marley across the face. As he does so, Marley's coat flies open and two medals are seen pinned on his vest. Winters examines them and finds one is a Croix de Guerre and the other a Distinguished Service Cross.

He asks Marley how he got them and the latter tells him at Chateau-Thierry and the Argonne. The Senator then inquires as to how he, a decorated soldier, became a thief, and Marley replies he is not a thief, but that he is starving. He tells of his condition and of what he claims is the condition of other returned soldiers. He maintained that Congress has passed a bill to pay for all war supplies, and that while the profiteers are getting theirs, the real war supplies, soldiers and sailors, were left to whatever might happen to them. He said that he came up, not with the purpose of stealing, but to ask the Senator to introduce a bill in Congress that would provide for soldiers and others discharged from service, before the profiteers received a cent.

"What good are the wonderful welcomes we get," he cried. "The people's hearts are full and our stomachs empty."

The valet was in tears by now and dropped the gun. Marley stopped his narrative, grabbed the revolver and made them both put up their hands. Here the whole playlet weakened. He told them that he really was Marley the reporter and never had been a soldier. He said that he meant every word he told them about the condition of the soldiers, and the only way he could meet the Senator and bring out his point was to follow the method he did. The Senator then said that he had learned his lesson and would introduce the bill the next day.

The end should be strengthened to conform with the rest of the sketch and make a better finish.

G. J. H.

GENE IRWIN

Theatre—Proctor's 125th Street.
Style—Singing.
Time—Eleven minutes.
Setting—In one.

Gene Irwin is a blonde who presents a fairly pleasing appearance but should find a better manner of delivering her numbers. Her act consists of a number of ordinary songs heard in the popular houses and needs more life. With a little more pep, the offering may get on the small time.

G. J. H.

THE NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.
Of NEW YORK CLIPPER, published weekly at New York, N. Y., for April 1, 1919.
State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Orland W. Vaughan, who, having been duly sworn according to law, deposes and says that he is the Editor of the NEW YORK CLIPPER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Clipper Corporation, 1604 Broadway, New York City.

Editor: Orland W. Vaughan, 1604 Broadway, New York City.

Managing Editor: Paul C. Sweinhart, 1604 Broadway, New York City.

Business Managers: None.

2. That the owners are: (Give name and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Clipper Corporation, 1604 Broadway, New York City.

Orland W. Vaughan, 1604 Broadway, New York City.

Frederick C. Muller, 1604 Broadway, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

ORLAND W. VAUGHAN, Editor.

Sworn to and subscribed before me this 1st day of April, 1919.

[SEAL] J. BERNARD ENGLISH,
Notary Public N. Y. Co. (67).

(My commission expires March 31, 1921.)

AN ACHIEVEMENT

The fact that the Society of American Singers, Inc., which will close its twenty-nine week season of operas at the Park Theatre, April 14, made money, is truly remarkable. For, in recent years, no major operatic organization in New York has finished giving opera here with a profit.

And, though the organization about to close at the Park presented opera comique for the most part, it can truly be called a major organization, its roster of principals including many whose names are identified with the Chicago and Metropolitan organizations.

How they managed to make money is no mystery. But it is significant. To begin with, the stars who appeared in the various operas did so on a co-operative basis. They received a certain amount of money for their expenses, but took chances with the management on earning something above their expenses in proportion to the amount of patronage their appearance brought. The plan was conceived and fostered by William Wade Hinshaw, president of the organization, and the fact that the engagement will show a profit is a tribute to his management.

In the light of his success, it would not be at all surprising to find Oscar Hammerstein, now reported to be getting ready to resume his erstwhile operatic activities, following the same plan and, at last, making some money for his pains in the field of grand opera.

TWENTY-FIVE YEARS AGO

Edward F. Albee sailed for Europe.
The People's Theatre, Minneapolis, was opened.

James Owen O'Connor died in the Morris Plains Asylum.

Harry Fiddler played Toni with Griswold's U. T. C. Co.

Maze Edwards was manager of Frank Hall's Casino, Chicago.

James B. Mackie was starring in "Grimes' Cellar Door."

Lillian Russell appeared in "Girofle-Girofle" at the Casino, New York.

George H. Nicolai was the manager of Exposition Music Hall, Milwaukee.

Eddie Shayne was with the "Skipped by the Light of the Moon" Company.

"Sucking Cider Thro' a Straw" was issued by the White Smith Music Company.

The Central Opera House, Music Hall, New York, was opened with Leopold Fuenkenstein, as manager.

Answers to Queries

J. M.—Edward Locke wrote "The Case of Becky."

K. H.—Charles Frohman produced "Please Help Emily."

M. D.—Nat Morton was with the Army and Navy Girls in 1917.

M. Z.—B. F. Kahn operates the stock company at the Union Square Theatre.

J. M. B.—Ed. Gringas does a cannon ball juggling and heavy weight lifting act.

G. N.—Richard Sterling was a member of the cast of "Fair and Warmer" in 1916.

H. A. C.—Ada Meade made her debut in stock in June, 1917, in "The Prince of Pilsen."

P. T.—The act called "The Australian Woodchoppers," opened with the Ringling Brothers' Circus on April 1, 1917.

G. E. M.—"In the Shade of the Old Apple Tree" is published by Jerome H. Remick & Co. It was first issued in 1905.

K. H.—James and Bonnie did not play at the theatre you mention that week. They were out of the bill because of illness.

B. L.—Edouard De Reske, the Polish bass singer, made his New York debut on Dec. 14, 1891, in "Romeo and Juliette."

X. Y. Z.—You must sign your name to all communications, not necessarily for publication, but as a guarantee of good faith.

L. L.—Denman Maley and Olive Reevessmith, members of the "Very Good Eddie" Company, were married on Oct. 10, 1916, in Boston.

B. D.—Mrs. Sarah Ann Stetson was known, professionally, on the coast, as Fannie Ward. She died in November, 1917, at Seattle.

Old Timer.—"The Tragic Mask" was produced in Boston in September, 1891. Harry Brunelle managed the Gaiety, Quebec, at that time.

H. J.—Mary Lee Wertheimer wrote the Japanese comic opera, "The Romance of Eta." The title of the piece was later changed to "Noto."

N. S.—Eddie Leonard's real name is Lemuel Toney. He is no relative of Benny Leonard, the pugilist, whose real name is Benjamin Leiner.

J. N.—Fritzi Scheff, now appearing in "Gloriana," which is now on the road. You can find out where the show is playing by consulting the Route List.

J. A. T.—There are a number of Garlick Theatres in the United States. State specifically to which house you refer, and we will try to give you the information.

D. P.—William Fox produced "Love and Hate." It was a five-reel picture and featured Bertha Kalich. May Murrillo wrote the scenario and James Vincent directed it. It was a problem play. Stuart Holmes was also featured.

M. P.—The Cook and Wilson Circus, scheduled to play in Albany in August, 1916, was forced to cancel by the authorities, who took the step as a precautionary measure against infantile paralysis, which was raging at the time.

O. M.—W. A. Brady produced the film called "The Heart of a Hero" in 1916. It was released on November 5th of that year by the World. Frances Marion wrote the scenario. It was a melodrama written around the life of Nathan Hale.

M. M.—Brooklyn—Al Darling is now the manager of the Royal. Chris Egan, who formerly managed the Royal, exchanged places with him and is now at the Colonial. Any communication will reach either one of them at their respective theatres.

A. Q.—"The Grass Widow" opened at the Liberty on December 3, 1917. Louis A. Hirsch wrote the music for it. Channing Pollock and Rennold Wolf wrote the book and lyrics. It was adapted from Blisson and St. Albin's "Le Peril Jeune."

F. B.—"Keep the Home Fires Burning" is an English song published by Chappell & Co. The words were written by Lena Guilbert Ford and the music by Ivor Novello. Mrs. Ford was about fifty years of age, of American birth, and lost her life during one of the German air raids.

B. A. R.—Max Marcin is the author of "Cheating Cheaters." It opened in New York at the Eltinge Theatre, Aug. 9, 1916. A. H. Woods was the producer. Marjorie Rambeau, William Morris, Cyril Keightly, Anne Sutherland and Robert McWade were in the cast. It was a four-act play.

J. N. S.—Ruth Chatterton was featured in "Come Out of the Kitchen," a three-act comedy by A. E. Thomas, who adapted it from the novel of the same name by Alice Duer Miller. It had its premiere on Oct. 23, 1916, at the George M. Cohan Theatre. Bruce McRae was in the cast. Henry Miller produced the play, which had a fair run on Broadway.

Rialto Rattles

THEATRICAL MYSTERY NO. 37

Waterbury vaudeville audiences—and what makes 'em that way.

VAUDEVILLE PROVERBS NO. 7

The early bird, in addition to his worm eating accomplishments, also gets first crack at the orchestra on rehearsal days.

MORE TRUTH THAN POETRY

Jack and Jill went to Union Hill,
Booked by Keith for a "show,"
But the act fell down,
Now they're back in town,
Trying to land with Loew.

QUITE A DIFFERENCE

A Western movie man is out with an announcement that he has invented a picture that can do everything, including talk. Must be considerably different from the old time talking pictures, which, if we remember rightly, could do everything but talk.

ALMOST BUT NOT QUITE

The Greenwich Village Players are getting ready to stage a new play, called "Shakantula," written 1,500 years ago. That's going back some for new material all right—almost as far back, in fact, as some of our best little vaudeville comedians go when they dig up new stuff for their act.

BETTER SETTLE IT QUICKLY

A couple of vaudeville actors are engaged in a lively controversy as to who is entitled to utilize a beer keg for comedy purposes. That's one dispute that better be settled pretty quickly, as it won't be very long before there won't be any comedy or anything else, for that matter, left in any beer keg.

SILVER LINING NOTE

The landlords of most of the theatrical buildings in and around Longacre Square have notified their tenants that they intend to raise their rents on the first of May. This will be welcome news to several theatrical promoters and vaudeville agents, who have been on the verge of giving up the job of raising the rent as a bad proposition.

THINGS WORTH HAVING

A room in the new N. V. A. club house. An agent who keeps you working all the time.

An act written by Jim Madison. Lewis Selznick's knack of putting it over.

A sure fire finish. Sam Hodgeton's speech making ability. A formula for making your own, after July 1.

VAUDEVILLE VETERANS

Who are you, anyway? I'm the answer to a maiden's prayer.

Can a woman keep a secret? Sure thing. Just ask any woman her age, if you don't believe me.

Have you laid anything aside for a rainy day? Sure—an umbrella.

Are we all fools? No, some men are single.

Were you singing a moment ago when I made my entrance? I certainly was. Oh, that explains it—I thought someone was putting in a ton of coal.

My boy, allow me to tell you that I used to ride in my own carriage, years ago. When was that? When I was a baby, of course.

TYSON TAKES \$500,000 LEASE

The Tyson Theatre Ticket Company leased an office in the Longacre Building last week from Charles F. Noyes, who represented William H. Barnum and William Everdell, Jr. The lease, which covers a period of twenty years, was secured at a total rental of \$500,000. The Tysons will not move into the new quarters for three years. The new office is at present occupied by Redpath's Cafe.

STOCK AND REPERTOIRE

LEXINGTON, N. Y. AGAIN
TO HAVE STOCK COMPANY

Frances Fern Will Head Organization to Be Known as the Broadway Players—Will Open on Easter Monday with "Under Cover"

The Lexington Theatre is once more to be the home of stock and will open Easter Monday, April 21, with the Broadway Players, headed by Frances Fern.

Miss Fern, who is well known for her work in Broadway productions, has been in England for three years doing canteen work. She will be supported by a company of recognized players and will appear in plays that have found favor on Broadway.

Jack Horn, who inaugurated stock at

the Fifth Avenue Theatre, Brooklyn, and more recently started the Liberty Players at Stapleton, Staten Island, will manage the company. Harry McRae Webster will be the stage director.

The company will be completed this week and rehearsals will start next Monday. "Under Cover" will be the opening bill, with "Naughty Wives" to follow.

The scale of prices will be from \$1.50 down, with two matinees a week, Wednesday and Saturday.

MALDEN STOCK BREAKS RECORD

MALDEN, Mass., April 5.—"The Eyes of Youth," put on by the Temple Stock, at the Auditorium, is breaking records for a stock run here. The bill drew such big business this week that the management decided to hold it over for next week. Director Arthur Ritchie has made an enviable reputation here but in the staging of "The Eyes of Youth" he has fairly outdone himself. The consensus of opinion is that it is the best performance ever given by the local company.

BLANEYS GET 7TH AVENUE

Charles E. and Harry Clay Blaney last week concluded negotiations whereby they acquired control of Loew's Seventh Avenue Theatre. The acquisition of the house gives the Blaneys three New York theatres, the other two being the Yorkville and Miner's Bronx. They will open the Seventh Avenue early in May with a stock company composed of capable players. Their Bronx house will follow a few weeks later. The Yorkville is now playing to capacity business.

MARY DANIELS GETS A CHANCE

Mary Daniels, general understudy of the Blaney Players at the Yorkville Theatre, played the leading role in "The House of Glass" for one performance last week and acquitted herself so well that she has been signed by the Blaneys for two years to play leads. Miss Daniels' opportunity came through the indisposition of Frances McGrath.

HAL OLIVER MUSTERED OUT

Hal Oliver was mustered out of the army and arrived in New York last week after nineteen and a half months in service. He was stationed at Newport News, Va., and was director of the Soldiers and Sailors Theatre Company, staging their shows. He was also with the Soldier and Sailor show that made a six weeks' tour of Pennsylvania and Maryland.

SALT LAKES SIGNS RAMBEAU.

Marjorie Rambeau has been booked to play stock star engagements in Salt Lake City, Denver and San Francisco, opening in the first named city on June 1. Miss Rambeau will remain three weeks in each city, appearing in "The Eyes of Youth," "Where Poppies Bloom," and "Cheating Cheaters."

ALICE EARLE IN TOWN

Alice Earle, who, with her husband, Burton C. Fahr, has closed a twenty-two weeks' engagement with the Warren O'Hara Stock Company at New Bedford, Mass., arrived in New York last week.

WILLIAM FLORENCE SERIOUSLY ILL

Wm. J. Florence, a stock actor, is seriously ill with pneumonia in the Western Pennsylvania Hospital, Pittsburgh.

CHICAGO NEWS

WORTH \$30,000; DIES IN FILTH

Living in filth in a cellar at 2628 Wentworth Avenue, Marie Rose, noted in the glaring spotlight of showdom, was overtaken by death on Thursday. She was noted in the days when Lily Langtry and Fanny Davenport were in their prime.

People living in the neighborhood tell of the old miser, who begged pennies and lived years and years in a dark cellar in their vicinity. She was known as Marie Leavitt and had very little to say to anyone. Her time was spent in going about with a basket begging or picking things out of garbage cans.

Last week she was the victim of a reckless driver of an automobile. Those that witnessed the accident stated that the woman staggered across the street as if she were starving and was not quick enough to get out of the way of the speeding car. An investigation disclosed that the former actress died leaving a flat building valued at \$30,000 and a daughter that had just recently been discharged from an asylum. The property is being handled by E. M. Greenbaum, of the banking firm of E. M. Greenbaum and Sons. He stated that the woman was worth from \$25,000 to \$30,000. Mr. Greenbaum also said that he had been looking out for her financial interests for the last thirty years.

An effort is now being made to locate the daughter of the deceased, who, at death, had reached the age of 63.

SHOW GIRL ENDS LIFE

Miss Ruth Massey, a show girl with "Going Up," now playing an engagement at the Cohan Grand Opera House, ended her life by inhaling gas in her kitchenette apartment at 3901 Grand Boulevard on Friday afternoon. She was twenty-one years of age and had been in the profession four years.

Dressed in a new black silk gown and wearing her diamonds, she arranged things neatly in her apartment and then stretched herself out on two pillows in the kitchen, turned on the gas and awaited death, after writing two notes, one to her sister Olive and the other to her mother, Mrs. Mary Massey, of Superior, Wis. She died in the Fort Dearborn Hospital shortly after being admitted.

No reason for the suicide is forthcoming from family or friends. It is said, however, that love for a New York man caused her to end her life. Her sweetheart had wired her daily for months and only lately the wires ceased to arrive.

Chester Massey, a brother, is the head of the Massey Steam Ship Company, of Superior, Wis. Mrs. Mary Massey, her mother, could give no reason for her daughter's deed. The letter to her sister Olive was sealed and was not opened by the police.

THEN THE RING DISAPPEARED

Scene: The cafe at the back of the Log Cabin, 331 S. Clark Street, where thespians gather nightly. H. J. Fadner, actor, speaks:

"I was sitting at the table kind of fuddled. Up comes Josie, the piano player, and says: 'Where's your ring?' Here it is,' I says, and shows my \$300 sparkler. Pretty soon Archie, the waiter, comes over.

"Your taxi's outside, sir," he says. "I couldn't remember ordering any taxi, but I wasn't very clear, so I went out to see about it. Two men pushed me inside and drove me down in Federal Street. One of them gave me a bust in the jaw and the other grabbed the ring. Then they pushed me out on the bricks and drove away."

Therefore, the police went to the Log Cabin immediately and placed Archie Schaefer, a former actor and, at present, a waiter, and Mrs. Josephine Goodwin, also a thespian but now a pianist, under arrest, and booked both as accessories to the robbery. Detectives are now looking for the taxicab in which the robbery is alleged to have occurred.

ALL SHOWS HOLD OVER

No new attractions are scheduled for Chicago this week. All are being held over.

"Business Before Pleasure" is in its sixteenth week at the Woods. "Going Up" enters upon its sixteenth week. Guy Bates Post is enjoying his eleventh week at the Studebaker. "The Overseas Revue" enters its tenth week at the Playhouse. "Oh, Lady, Lady" races along in its seventh week at the La Salle. "Tillie" is in its seventh at the Blackstone. "The Better 'Ole" enters its seventh week at the Illinois. "Scandal," "Thirty Days" and "Gloriana" are other productions holding over. "Moonlight and Honey" starts on its second week.

GET OFFICES APRIL 20th

Theatrical occupants of the State Lake Building will be able to take possession of their offices around April 20th, according to information supplied by the Hool office, agents for the building.

It has been arranged that the Western Vaudeville Managers' Association, The United Booking Offices, Interstate and Orpheum Circuits will be located in the new building. All circuits affiliated with the larger ones will also be accommodated.

The independent agents have arranged for offices in the loop end building, directly opposite. Two trade papers have been given offices in the new building.

ALI GOES INTO BUSINESS

Abner Ali, former head of the White Rats Actors' Union and Associated Actresses of America in this city, has retired from the profession and entered commercial lines. He is now manager of the Meechum Mercantile Agency, a Chicago collection company.

THESPIAN PATIENTS RECOVERING

This week's bulletin, issued by the American Hospital, announces most of the theatrical patients are doing well. Among them are B. McDaniel, Fay Warren, Frank A. Gladden, Ethel Townsend, F. R. Mullin and Alberta Fritche.

SAIL OVERSEAS APRIL 21

Arthur and Leah Bell, popular in western vaudeville, will sail April 21 as part of an overseas unit. They plan to remain in France for two months, returning here to take up interrupted bookings.

SINGER & HUMPHREY BACK

Mort H. Singer and C. S. Humphrey have returned from New York City where they assisted in dedicating the new National Vaudeville Artists Club house.

"ATTA BOY" CLOSES

"Atta Boy" closed its engagement at the Olympic Theatre on Sunday night, taking to the road after a successful three weeks' engagement.

TOM KANE OUT OF ARMY

Tom Kane has been discharged from the Camp Grant cantonment and plans an early return to vaudeville with a new single act.

ELTINGE OPENING APRIL 13

Julian Eltinge's Revue is scheduled to come into the Olympic Theatre on April 13th, and remaining for a fortnight.

OPENS AT ILLINOIS

"Oh, Peggy, Behave," an Owen Davis play, will be a late Spring and Summer attraction at the Illinois Theatre.

IZETTA GOING INTO TAB

Izetta has accepted a contract to star with a tabloid production that will travel out of Chicago next season.

BENSON BEATS OFF "FLU"

Edgar A. Benson, local agent, is able to be about again after a severe attack of influenza.

BURLESQUE

SUPPLEMENTARY TIME GIVEN TO 24 SHOWS

SOME GET SEVERAL WEEKS

The Columbia wheel shows that will get supplementary time after the regular season closes next Saturday are as follows:

The "Girls de Looks" will play the Gayety, Boston, the week of May 19th. The "Star and Garter" show has two extra weeks. It will open at the Empire, Albany, the week of May 19th, and the Casino, Boston, the week of the 26th.

The Lew Kelly Show will be at the Gayety, Rochester, the week of May 19th, Empire, Albany, the week of May 26th, Casino, Boston, week June 2nd, and Empire, Newark, week of June 9th.

"Step Lively Girls" plays the Gayety, Buffalo, week of May 19th, Gayety, Boston, week of May 26th, and the Casino, Brooklyn, week of June 2nd.

"Oh Girl" is at Port Huron Sunday, May 18th, Gayety, Toronto, week of May 19th, and the Gayety, Buffalo, week of May 26th.

"Hip, Hip Hooray Girls," Gayety, Detroit, week of May 18th, Port Huron, Sunday, May 25th, Gayety, Toronto, week of May 26th, and the Gayety, Buffalo, week of June 2nd.

The "Bostonians" will play the Star and Garter, Chicago, week of May 18th, Gayety, Detroit, week of May 25th, Empire, Albany, week of June 2nd, and the Casino, Boston, week of June 9th.

The "Best Show in Town" have the Columbia, Chicago, week of May 25th, the Gayety, Detroit, week of June 1st and the Gayety, Buffalo, week of June 9th.

The "Twentieth Century Maids" go to the Gayety, Kansas City, week of May 18th, lay off the week of the 25th Columbia, Chicago, week of June 1st, Gayety, Detroit, week of June 8th and the Gayety, Buffalo, week of June 15th.

Ben Welsh goes to the Gayety, Pittsburgh, week of May 19th, lays off week of the 26th and then to Hurtig and Seaman's, New York, for a run.

The "Sight Seers" have the Columbia, Chicago, week of May 18th, and the Star and Garter, Chicago, the following week.

"Hello America" plays the Empire, Toledo, week of May 18th.

The "Beauty Trust" plays the Star, Cleveland, week of May 19th, Empire, Toledo, week of May 26th, and the Star and Garter, Chicago, week of June 1st.

The "Million Dollar Dolls" have the week of May 18th at the Gayety, Washington. The "Roseland Girls" will go to the Palace, Baltimore, week of May 19th, and the Gayety, Washington, week of May 25th. The "Majestics" have the Peoples, Philadelphia, week of May 19th, Palace, Baltimore, week of May 26th and the Gayety, Washington, week of June 2nd.

The "Merry Rounders" play the Orpheum, Paterson, week of May 19th, and the Majestic, Jersey City, week of May 26th.

"Maids of America" have the Empire, Brooklyn, week of May 19th, and Newburgh and Poughkeepsie the week of May 26th.

"Cheer Up America" goes to Hurtig and Seaman's, New York, week of May 19th, and the Casino, Brooklyn, week of May 26th.

The "Burlesque Wonder Show" has the Majestic, Jersey City, week of May 19th, Empire, Brooklyn, week of May 26th, Casino, Philadelphia, week of June 2nd, Palace Baltimore, week of June 9th and the Gayety, Washington, week of June 16th.

The "Burlesque Review" will play New-

burg and Poughkeepsie the week of May 19th.

The "Bowery" go to the Casino, Boston, week of May 19th, are open the week of May 26th, then are at the Palace, Baltimore, week of June 2nd and the Gayety, Washington, week of June 8th.

Mollie Williams Big Show will play the Casino, Philadelphia, week of May 19th, Miners' Bronx, the week of May 26th, the Majestic, Jersey City, the week of June 2nd, and the Empie, Brooklyn, the week of June 9th.

Harry Hastings Big Show has the Empire, Newark, the week of May 19th, Casino, Philadelphia, week of May 26th and the Empire, Brooklyn, week of June 2nd.

Dave Marion will play the Casino, Brooklyn, the week of May 19th and the Empire, Newark, the week of May 26th.

The shows that do not play any extra time after the regular season are Al Reeves, Behman Show, Bon Tons, Follies of the Day, Golden Crooks, Irwin's Big Show, Liberty Girls, Puss Puss, Rose Syndell, Sam Howe Stone and Pillard, Sporting Widows, and Watson's Beef Trust.

Jean Bedini's new show will have the Summer run at the Columbia, New York, opening May 19th.

WATSON TO ENLARGE HOUSE

PATERSON, N. J., April 5.—Billy Watson, owner of the Orpheum Theatre, this city, now playing Columbia Amusement Company shows, has just ordered 198 additional opera seats and 192 mezzanine box seats from the Andrews Opera Chair Company. Commencing June 1, the entire theatre will be reconstructed, redecorated, and, with the additional seats, will have a seating capacity of 1854.

The decorations will be in terra cotta and gold. The new mezzanine boxes will be carpeted and finished off with brass rails, the chairs being white.

MINSKY HAS NEW PEOPLE

The Minsky Brothers have engaged the following for their National Winter Garden. George Walsh and Dolly Sweet, to open next Monday. Carrie Finnell, Caroline Warner and Kitty Madison opened this week. The latter were booked through Roehm and Richards office.

Mark Thompson will close next week and Helen Russell closed last Saturday.

Jack Perry has been engaged as producer and manager.

MANAGER AND PRIMA DONNA WED

MINNEAPOLIS, Minn., Apr. 3.—Florence Tanner, well known in burlesque as a prima donna, and Bob Schoemecker, manager of the "Pacemakers" playing the Gayety Theatre, this city, were married today at the National Hotel here.

FRANKIE NIBLO OUT OF SHOW

PHILADELPHIA, Pa., April 4.—Frankie Niblo was taken ill during the matinee of "Cheer Up America" at the Casino, yesterday. She will be out of the cast about two weeks, it is claimed.

RUBIN REPLACES LAMBERT

PHILADELPHIA, Pa., April 5.—Ben Rubin, a Hebrew comedian, joined the "Cheer Up America" Company at the Casino, here, Monday, replacing Eddie Lambert.

EDE MAE LOSES FATHER.

PORTLAND, Ore., Apr. 3.—John Smith, father of Ede Mae, prima donna of the "Million Dollar Dolls," died at his home here to-day of pneumonia at the age of seventy-four years.

ROSE AND HILL CLOSE.

CHICAGO, Ill., Mar. 30.—Rose and Hill closed with Pete Clark's "Oh Girl" company here to-day. Vivian Lawrence joined the show as soubrette.

Burlesque News Continued on Pages 25 and 26

AMERICAN TO DROP SOME SPLIT WEEKS

SCHENECTADY IS INCLUDED

When the American wheel starts revolving again next season, a number of changes in both houses and route will be found.

The Hudson, Schenectady, wil close as an American Circuit house with the "Tempters," Saturday night. It is stated that arrangements are under way to fill these four days in Elmira, Ithaca, Auburn and one other city near by.

Chester, which now splits with Camden, will close Saturday night with "Paris by Night." These three days have not been filled in as yet.

Pottstown was discontinued last Monday night, the "Lid Lifters" being the last show to play there. The shows have been playing Pottstown on Monday after the Camden and Chester week, with Easton following on Tuesday, Wilksbarre being played the last four days of the week. Monday has not been filled in, as yet, and may not be for the balance of the season.

TEAR DOWN "HIGH FLYERS" PAPER

Chief of Police Hayes, of Hoboken, ordered, last week, that posters advertising the "High Flyers" show be torn down from fences where the paper had been pasted by O'Mealia, the bill poster.

There is a law in New Jersey which makes it mandatory for each show to present its paper for inspection by the police before it is pasted on fences or exhibited elsewhere. In the case of the "High Flyers" show, owned by Charles Baker, which played, last week, at the Empire, Hoboken, the police claim the paper was not shown to them in advance.

Activities in New Jersey against bill posting were started three weeks ago in Jersey City, where "Salome," the picture featuring Theda Bara, was being presented at the Monticello Theatre. Several church organizations took umbrage at the bill posting and window display cards being exhibited in connection with the picture and the police were asked to act in the matter. The "Salome" display matter was withdrawn.

In the same city two weeks ago, the Rev. Thomas B. Larkin, of St. Bridget's Roman Catholic Church, called the attention of Mayor Hague to what he termed to be "suggestive, indecent, immoral and impure billboard advertising."

ABBOTT IS CLEARED

The Grand Jury, in Brooklyn, having refused to indict Frank Abbott, manager of the Crescent Theatre, the charge against him of running a lottery in connection with a "Country Store" night was dismissed, last Thursday.

Abbott was held for the Grand Jury following his arraignment in the Adams Street Magistrate's Court, four weeks ago. His defense was that he charged nothing extra from patrons for the privilege of drawing prizes given away from the stage, a custom in vogue in neighborhood theatres throughout the country.

Had Abbott been indicted and later found guilty, his case would have established a precedent which would have eliminated the "Country Store" nights in theatres throughout the State of New York.

RE-SIGNED AS SOUBRETTE

Ethel Shatta has been re-signed for next season by Frank Lalor as soubrette.

"AMERICANS," WITH NEW CAST, SCORE HEAVILY AT STAR

Hughey Bernard's "Americans," with almost an entire new cast, made its appearance at the Star last week. The show has been all changed around since it opened in the East early in the season. One great addition to the cast is Dan Clark, who is considered by many to be one of the best light comedians in burlesque. Clark was seen early in the season at the Columbia with the "Star and Garter Show," which he closed with a few weeks later. He joined the "Americans" shortly after this and reproduced the show, in which the cast had been all changed around.

Clark works hard in this show, in fact he is working from the time the curtain arises until it falls at the end of the performance. He never gives the comedians an opportunity to rest, keeping after them all the time, and he keeps the show going along with plenty of speed. Clark is a fine talker and knows how to humor situations, so that they get the proper result. He can wear clothes and is a classy dresser.

Bernard does a tough bit which he handles well. His ballad in the second act was nicely rendered and he was compelled to sing several encores.

Mickey McCabe, doing an old "tad," which role he is well known in, never put this part over better. He worked hard Thursday night and handled himself like a young fellow.

Billy McIntyre is doing an eccentric comedy part in which he did well. He makes a mistake, however, in getting away from his blackface. While not taking anything away from him in what he is doing now, he would stand out more, to our way of thinking, by using the cork.

Dick Hahn is the juvenile. While not having a great deal to do, he works while he is on the stage.

Gussie White, a fast soubrette with lots of "pep," had no trouble in getting her numbers over. She works hard, injecting several styles of dancing in her various numbers. She wears pretty dresses and looks well.

Easter Higbee is handling the prima donna role. She offered four numbers.

Vic Dayton, shapely in form, pretty in face, who just joined the show the week before, replacing Flo Owens, who was compelled to close on account of illness, is seen to a better advantage in this show than we have ever seen her in the past. She works as though she takes interest in what she is doing, now that she has shaken off that listless way she had of working in the past. Her numbers went over well and she did nicely in scenes.

The chorus worked hard in the numbers and looked well from the front.

The "introduction" bit went over nicely as done by Clark, McCabe and Miss Higbee, as did the "I. O. U." bit as offered by Clark, McCabe and McIntyre.

The "Scotch" bit pleased the way Clark, McCabe, McIntyre and Miss Dayton did it.

The "garter" bit was well done by McIntyre, McCabe and Miss Dayton. The "tough" bit pleased as offered by Bernard, McCabe and McIntyre.

Anna Mack, one of the girls of the chorus, led a number with the girls and got it over well.

The "deaf, dumb and blind" bit was done by McCabe, McIntyre, Clark and the Misses White and Higbee.

Clark and McIntyre put over a good comedy talking specialty which finished with a song. It went over nicely.

The "suicide" bit was done by McIntyre, Hahn and McCabe, and the "funny face" bit offered by Clark, McIntyre, McCabe and the orchestra leader.

McCabe, assisted by the chorus, offered his number called "Old Songs," and it went over big, as did Miss Dayton's number, "Sho Me a Little Bit," in which she appeared in a one-piece bathing suit. Her shapely figure was seen to a fine advantage in this number.

WEINGARTEN RENEWS LEASE

Issy Weingarten has renewed the lease of his franchise on the Columbia Circuit for five more years, commencing next season.

This franchise belongs to the Hyde Estate, and is now playing under the title of the "Star and Garter Show." Weingarten signed the contract with the Hyde people last week when he was in New York.

FRED CLARK RE-ENGAGED.

Fred Clark, this season manager of the "Burlesque Review," has been re-engaged by Jacobs and Jermon to manage one of their shows next season, and to produce in addition. He has also contracts to produce three other burlesque shows next summer.

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

| | | |
|----|---|---|
| 1 | A Rip Snorting, Sure-Fire Song Hit JA - DA JA - DA Special Stage Versions for Any Kind of Act | By BOB CARLETON |
| 2 | Eddie Cantor's Big Hit with the "Follies" JOHNNY'S IN TOWN He Says: "It's the Biggest Hit I Ever Sang" | By JACK YELLEN GEO. W. MEYER and ABE OLMAN |
| 3 | Cleaning Up and No Wonder SALVATION LASSIE OF MINE "She Brought Doughnuts to the Doughboys" | By JACK CADDIGAN and CHICK STORY |
| 4 | The Most Magnificent Song of the Period THE ROSE OF NO MAN'S LAND A Tribute to the Girls Who Took Care of Our Boys | By JACK CADDIGAN and JAMES A. BRENNAN |
| 5 | A "Kiss" Song That's Different THE KISS THAT MADE ME CRY A Sure-Fire Ballad Hit | By JOE BURNS, ARTHUR FIELDS and ARCHIE GOTTLER |
| 6 | A New and Novel Rag Song ANYTHING IS NICE IF IT COMES FROM DIXIELAND Just the Kind You've Been Asking for | By GRANT CLARKE GEO. W. MEYER and MILTON AGER |
| 7 | Everybody Loves to Sing This Wonderful Song YOU'LL FIND OLD DIXIELAND IN FRANCE A Southern Ditty a la Francaise | By GRANT CLARKE and GEO. W. MEYER |
| 8 | Well, You Know Now, Where to Get It! WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE? It's a Hit—Therefore, Consequently, We Publish It | By SIDNEY MITCHELL and ARCHIE GOTTLER |
| 9 | A Toast Song to Our Sea Heroes THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK Even the Soldier Boys Love to Sing It | By HOWARD JOHNSON U. S. N. and IRA SCHUSTER |
| 10 | It's a Scream—Takes the Sting Out of Mental Hurts HOW ARE YOU GOING TO WET YOUR WHISTLE (WHEN THE WHOLE DARN WORLD GOES DRY) | By FRANCIS BYRNE FRANK McINTYRE and PERCY WENRICH |
| 11 | Plenty of Screams, Without Vulgarity EV'R DAY'LL BE SUNDAY WHEN THE TOWN GOES DRY Self Adjusting—Will Fit Any Spot | By WILLIAM JEROME and JACK MAHONEY |
| 12 | That Peach of a Novelty Rag Jazz Hit EVERYTHING IS PEACHES DOWN IN GEORGIA It Has the Kick That Does the Trick | By MILTON AGER and GEO. W. MEYER |

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

MELODY LANE

RICORDI CO. LOSES PHONOGRAPH SUIT

Court Decides It Can Not Claim Mechanical Instrument Protection Because Composer Is a Canadian

According to a decision handed down last week by Justice Mayer, in the United States District Court, a Canadian composer can not claim the protection offered by the mechanical instrument clause of the copyright act and a phonograph or other reproducing company can make and sell records of his compositions without obtaining the customary license or the payment of any royalties from the sales of the records.

If it be a song, the fact that the words of the number are the work of an American citizen avails nothing and the whole composition can be reproduced without payment of any kind.

This, in effect, is the decision in the case of G. Ricordi & Co., Inc., against the Columbia Graphophone Company for an injunction and damages for the manufacturing and selling of records of the song "Dear Old Pal of Mine" by Lieut. Gitz-Rice and Harold Robe and which was decided in favor of the defendants, the Columbia Company.

The case arose out of the fact that the Columbia Company manufactured and sold records of the song, which was duly copyrighted; without license or permission from Ricordi & Co., and without the payment of royalty as provided for in the copyright act.

The Columbia Company contended that it had a right to mechanically reproduce the song in question without permission or royalty payment because Rice, the composer of the music, is and was a Canadian to whose compositions the provisions of the Copyright Act, in so far as the mechanical reproduction rights are concerned, do not apply, since Canada does not grant similar rights to citizens of the United States.

It further contended that the words of the composition, although by an American citizen, could not be classified as a musical work and cannot be protected by the mechanical clause of the copyright act.

In his decision dismissing the application of Ricordi & Co. for an injunction, District Judge Meyer, in his opinion said in part: "That defendant is right as to its first contention is too clear to require discussion. Until the Dominion of Canada grants similar rights to our citizens, the protective features of the statute in this respect cannot, under the statute, be extended to her citizens. Finally, 'musical copyright,' 'musical composition' and 'musical work' obviously refer to a composition which may be music alone or words and music. Here the music was plainly the composition of Rice."

"As the musical composition of Rice (without the words) could not have been copyrighted for the reasons stated supra, it adds nothing to the rights of the parties that the words were written by a citizen of the United States; for it is the music which counts in invoking the rights accorded by the statute.

A different question might have been presented and a different disposition might have followed, if the music had been composed by the American citizen and the words had been written by the Canadian citizen or if, for instance, an American citizen had set to music some poem, verse or other literary composition which was in the public domain."

FOX HAS COMEDY SONG HIT.

The Sam Fox Publishing Co.'s novelty instrumental hit, "Me-Ow," by Mel Kaufman, has in response to many requests been issued in song form, and this week has been released to the singing profession. Harry D. Kerr has supplied the lyric which is a gem.

"NEVER AGAIN" SAYS SEAMON

Carl Seamon, the pianist, volunteered to furnish the accompaniments for May Melville, who appeared at a fashionable charity affair held at the Hotel Plaza one day last week. Seamon, attired in his best clothes, carelessly draped his overcoat over the back of a chair near the piano and went through his portion of the entertainment. Arising at the conclusion he turned for his overcoat and found to his dismay that it had disappeared and a search failed to locate it. "Never again," said Seamon, in relating the incident. "In future I'll sit on the coat, just as I used to do when I played in a small time picture house."

CLARK BALL NETS \$1000

The entertainment and ball tendered to David J. Clark, at the New Amsterdam Hall on Thursday night netted over \$1,000 which has been turned over to the ex-songwriter.

The affair was a big success and several hundred people prominent in the theatrical and musical world attended. The list of entertainers included Irving Berlin, Sophie Tucker, Whiting and Burt, Jack Kraft, Jim Moore and Miss Lee, Lou Holtz, Artie Mehlinger, Maurice Diamond and others.

HARRIS HAS COMEDY SONG HIT

Chas. K. Harris has a comedy song hit in the new novelty number "Ze Yankee Boys Have Made a Wild French Baby Out of Me," by Eugene West and Joe Gold. Sophie Tucker at Reisenweber's is singing it nightly and it is one of the big hits of her act.

THREE SONGS IN BIG ACT

Harry Von Tilzer has three songs in the Van and Schenck act which is playing this week at the Orpheum. "Can You Tame Wild Women?" "Somebody's Waiting for Someone," and "Pickaninny's Paradise" are all being featured by the clever singers.

SAM COSLOW WITH MILLS

Sam Coslow, formerly with the F. B. Haviland Pub. Co., is now professional manager for Kerry Mills. He is also writing songs for the firm, his first number being a syncopated ballad entitled "After All That You've Done to Me."

PAT ROONEY SINGS "FRIENDS"

Pat Rooney is singing the new Feist song "Friends" and although the dancing comedian never attempted a song of that nature before, he is scoring one of the hits of his act with it.

GEO. GRAFF WITH WORLD CO.

George Graff, the songwriter, is now with the World Music Corporation, a recently organized publishing company, with offices on West 46th St.

COHEN'S WEDDING ANNOUNCED

The wedding of Louis Cohen, professional manager for Chas. K. Harris, has been announced for April 26th. Mr. Cohen is to marry Miss Mina Steil, formerly secretary to Mr. Harris.

HAROLD WEEKS ON WAY EAST

Harold Weeks, writer of "Hindostan," "Chong," and other popular numbers, left Seattle on Saturday for New York. He will spend several weeks in this city.

WEST SUED FOR DIVORCE

Eugene West, the songwriter, is being sued for a divorce by Mrs. West, who is known on the screen as Catharine Henry.

WILLIE WESTON IS ILL

Willie Weston, the songwriter and vaudeville actor, is confined to his home with a severe nervous ailment. He has been unable to work for several weeks.

FRED BELCHER BACK FROM PACIFIC COAST

Music Business Booming in All West, Says Music Man, Back After Six Weeks' Tour

Fred Belcher, secretary of Jerome H. Remick & Co., returned last week from a six weeks' tour of the West on which he visited all the principal cities on the western coast. "The music business is booming," said Mr. Belcher, "in all the cities along the coast from Los Angeles to Seattle. There are many fine music stores in the large towns and cities and music is even more of a feature in the theatres, restaurants and cafes than in the East.

"There are scores of fine orchestras in the cafes and theatres and popular songs and instrumental pieces are exploited in a remarkably effective manner. The big interest in music along the coast is responsible for some fine musical organizations and a crop of excellent composers and writers have come to the front as well.

"While on the coast I secured the publication rights for a number of new compositions, several of which are big successes out there and will reach the East shortly. Among them are 'Tell Me Why,' by Coburn and Rose; 'The Rivetter's Rag,' by the same writers; and 'What Is the Harm in a Bit of a Walk?' by Elmer Clayton and Norman McNeil. This number will be featured in the new Dorothy Gish picture, 'Boots.'

"Another new composition which is popular on the coast and for which we have the publication rights, is 'My Danie,' by Chris Schernberg.

"The Remick Company is excellently represented on the western coast and we have large retail establishments in Los Angeles, San Francisco, Portland and Seattle."

JACK MILLS IN CHICAGO

Jack Mills, professional manager of the McCarthy & Fisher Co., is spending a few weeks in Chicago assisting the professional staff in that city in popularizing the two new song successes recently released by his firm.

They are, "Eyes That Say I Love You" and "Everybody Wants a Key to My Cellar."

ALL WANT TO PLAY

According to Dick Jess, who is staging the big base ball game between the actors and songwriters at the Polo Grounds next Sunday, everybody wants to play. "Everybody connected with a publishing house," said Jess, "wants to get into the game, and if we accepted all the offers, there would be more men on the field than in the grand stand."

AUSTRALIAN MUSIC MAN COMING

Frank Albert, a member of the Australian music publishing firm of J. Albert & Son, sailed from Australia last week. He is accompanied by his wife and daughter.

NOVELLO IN PICTURES

Ivor Novello, the young composer, writer of "Keep the Home Fires Burning," is appearing in pictures this week in the big time houses. The films show him at the piano at work on a new composition.

TOMBES HAS A NEW SHOW

Andrew Tombes will be seen next season in a new show by Frank Stammers. C. B. Maddock is to produce the piece and the song interpolations are being written by Henry Marshall.

BUD DE SYLVA RE-SIGNED

Bud De Sylva, the composer, has re-signed with Jerome H. Remick & Co.

F. W. WOOLWORTH DEAD.

Frank Winfield Woolworth, head of the great Woolworth syndicate of stores which revolutionized the music publishing business, died on Tuesday at his home in Glen Cove, L. I.

Mr. Woolworth, who opened the first 5 and 10-cent store, was born at Rodman, N. Y., the son of John H. and Fannie McBrier Woolworth. He started as an office boy without salary when he was past twenty-one, yet amassed a fortune that had made him one of the leading business men of the world.

The Woolworth Company, at the time of the founder's death, operated more than 850 stores throughout the United States and Canada and several in England. It was capitalized at \$85,000,000. Paying cash for his goods was the slogan by which Mr. Woolworth built up his enormous business.

The Woolworth stores were the first to retail music at ten cents, and soon built up an enormous business in this line.

Over 600 of these stores handle music today.

GREENE ON ORPHEUM CIRCUIT

Gene Greene and Beth Mayo are meeting with much success on the Orpheum circuit where Greene is featuring a repertoire of new and up-to-the-minute songs. Among the leaders in his programme are "Salvation Lassie of Mine," "Johnny's in Town," and "Chong." Greene was the first singer to sing the Salvation Lassie song on the Orpheum time, where it is a decided hit. "Chong" is also a big success with him and Miss Mayo, in costume, assists him in singing the number. All these songs are from the Feist catalogue.

SHERWOOD HAS NEW WALTZ SONG

"Shadows" is the title of a new waltz song by Ray Sherwood and Howard Sutter. The number has been accepted as the official number for "Shadows," the Goldwyn feature film in which Geraldine Farrar is to be featured.

The song is published by the Vander-sloot Music Company, which is planning a big advertising campaign in connection with it.

HARMS CO. GETS NEW PLAYS

The T. B. Harms Co. has arranged to publish the music of "It's Up to You," a new musical comedy book and lyrics by A. G. Delamater and music by William Frederick Peters. The piece will open out of town on Easter Monday and after a preliminary tour will be seen at a prominent Broadway house.

PETERS WRITES NEW PIECE

William Frederick Peters, the composer of "It's Up to You," has composed the musical setting of "Through the Ages," a new spectacular play by Guy Bolton and George Middleton. The piece will be presented by Comstock & Gest.

CLAIRE WITH MUSIC HOUSE

Sidney Claire, formerly of the vaudeville act of Morton and Claire, is now connected with the professional department of Gilbert & Friedland, Inc.

PARIS CAN NOW HAVE MUSIC

PARIS, April 2.—Under a new regulation cafés and restaurants will be permitted to remain open until 10:30 P. M. beginning this week and will be allowed to employ orchestras and other forms of music.

RITTER TO MANAGE BALL TEAM

Maurice Ritter will manage the Music Publishers' team, which will play the Actors' organization at the Polo Grounds next Sunday.

RICHMOND HAS NEW JOB

Sid. Richmond, for several years with the J. H. Remick & Co. house, is now with the Gilbert & Friedland Co.

6 BIG HITS

A
Comedy Riot!

CAN YOU TAME WILD WIMMIN?

A Sensational
Hit!

The Best Comedy French Song
Hit On the Market!

PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP
WITH AN OO LA LA

A
Sensational
Hit!

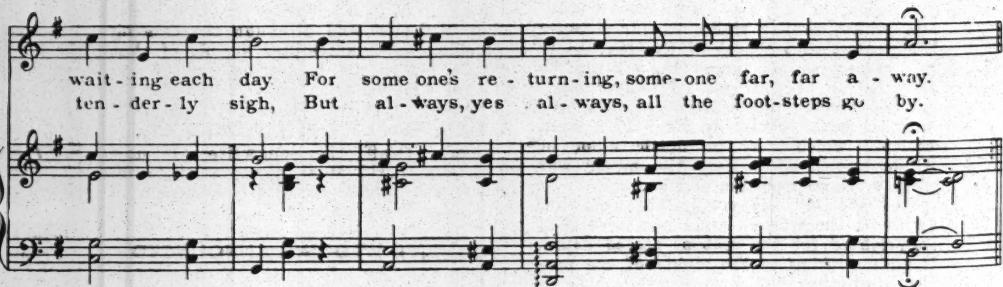
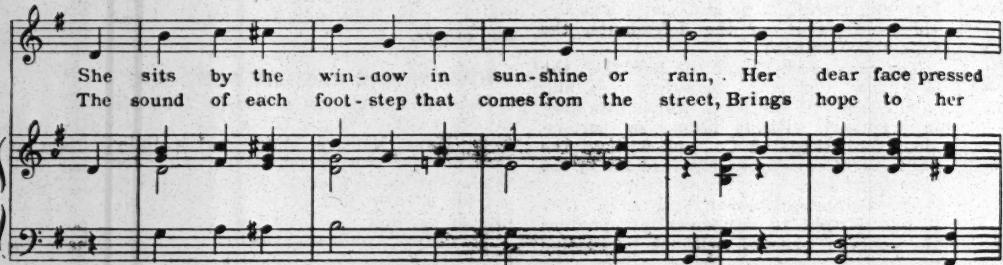
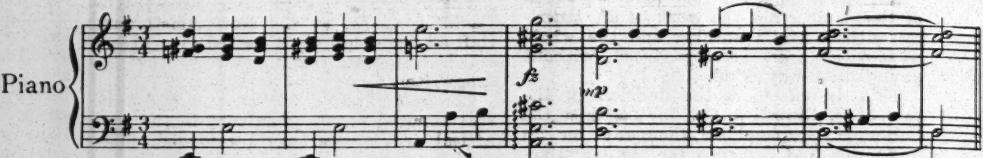
JIM-JIM I ALWAYS KNEW THAT YOU'D WIN

HARRY VON STARTING WITH THE GREATEST AD W SOMEBODY'S WAITIN HERE'S YOUR COPY. W F

Somebody's Waiting For Someone

Words by
ANDREW B. STERLING

Music by
HARRY VON TILZER



Copyright MCMXIX by Harry Von Tilzer Music Pub Co., 222 W. 46th St., N.Y.

A HIT!

BEN BORNSTEIN
Manager

CHICAGO: 143 N. Dearborn Street. EDDIE LEWIS, Manager.

THE BEST RAG BALLET

THE PICKANINNY HARRY VON TILZER MANAGER

222 West 46th Street, New York

BOSTON: 220 Tremont Street

ZON TILZER 6 BIG HITS

EST. AD WRITTEN IN TWENTY YEARS

ING FOR SOMEONE

W. FOR ORCHESTRATION.

Chorus

Some-bod-y's wait-ing for some-one in the house a-cross the
way — Some-bod-y's wait-ing, watch-ing and wait-ing day
by day — At night there's a light in the win-dow for
some-one a-cross the foam — And some-bod-y's wait-ing for some
one I won-der if he'll come home. — he'll come home. —

AL D ON THE MARKET A HIT!

NY'S PARADISE

MUSIC PUBLISHING CO.

h St, New York City

nt Street HARRISON, Manager.

MURRAY BLOOM
Prof. Mgr.

PHILADELPHIA: Keith's Theatre Bldg. HARRY LINK, Manager.

A
Comedy Riot!

CAN YOU TAME WILD WIMMIN?

A Sensational
Hit!

The Best Comedy French Song
Hit On the Market!

PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP
WITH AN OO LA LA

Better
Than Ever!

I WANT A DOLL



An Interview With the McCarthy & Fisher Boys

In making my rounds of the different publishers, looking for scandal, I drifted into McCarthy and Fisher's, and the first man I met was Fred Fisher.

FRED FISHER

I asked Fred Fisher what he thought was the best song in his catalog and Fred said "There is no such thing. We have so many wonderful songs and each one is so different from the other that it is almost impossible to pick which is going to be the biggest hit. Right now I think that 'EVERY BODY WANTS A KEY TO MY CELLAR' by Ed. Rose, Billy Baskette and Lew Pollock, is a safe bet for the biggest comedy song hit of the year; but you cannot overlook the other comedy songs we have, such as 'RIP VAN WINKLE SLEPT WITH ONE EYE OPEN,' 'OH SUSIE BEHAVE' and 'BALLYHOO BAY.' Can you imagine such a thing as having four great comedy songs at one time? I suppose if I mention some more songs you would say I am raving, but on the level, did you ever think we could pick up a song like 'KISSES' and make it one of the biggest hits in the country? Lynn Cowan and Alex Sullivan who wrote 'KISSES' certainly deserve a lot of credit, and they have given us a waltz song entitled 'I CAN'T SEE THE GOOD IN GOOD BYE,' which looks like another one of those things. Well, I have got to go along now and rehearse that act in the front room on Jimmie Monaco's new 'daddy' song, and say, it is some song. The title of it is 'THERE'S ONLY ONE THAT I WOULD EVER LOSE MY SLEEP FOR AND THAT'S FOR DADDY.' It is one of those clever little rag songs that only one 'Jimmie' can write. So long. Why don't you go upstairs and see Jack Mills for a minute if he isn't too busy."

JACK MILLS

I found Jack Mills on the third floor demonstrating for several acts and had to wait nearly half an hour before I could even get him to give me a tumble. I finally got him in a corner and told him what Fred Fisher said about songs and then Jack started his spiel, which was something like this: "What Fisher told you was the truth. We have such a big catalog of regular songs that I am nearly swamped. Fisher was too modest to talk about his own songs, but I want to tell you that his new song, 'EYES THAT SAY I LOVE YOU,' is the surest fire hit the house ever had. It is a real Fisher melody and the song lends itself to so many angles that anybody can sing it. I'll bet we have twenty-five different choruses on 'EYES' and ten different double versions. Just keep your eyes on this baby. It is going over as sure as the Lord made little apples. Another great song is Grant Clarke and Jimmie Monaco's first song with the house called 'WHEN YOU HEAR A DREAMY WALTZ MELODY.' Now, after all has been said and done about waltz songs, you can take it from me this song is going to walk away with the bacon. Just wait until you catch it once from the front of the house, you will rave about it as much as I do. Nothing can stop it.

Just then Jack Glogau walked into the room and Mills left me with him.

JACK GLOGAU

After congratulating Glogau for his good judgment in connecting himself with a live wire house, I asked him for a little scandal, but all he would talk about was songs the house is publishing. He elaborated on what Fisher and Mills had already told me, but he gave me a little more song talk. "Say, did you hear Sam Lander's and Phil Baker's novelty song, 'LOVERS' LANE IS CROWDED AGAIN?' Some title, Eh? Well it is some song, right up to the minute and a laugh in every line. We have another great novelty song by Shelton Brooks, 'TELL ME WHY YOU WANT TO GO TO PAREE WHEN YOU CAN GET THE SAME SWEET LOVING HERE AT HOME.' You know Shelton never wrote a bad one and you can bank all you've got that this one is a pip. This number is going to put all the 'parlez vous' songs in the shade."

Just then someone called for Glogau and he left me flat, so I took a chance and knocked on the door that leads to "Smiling" Leo Edwards' office.

LEO EDWARDS

Leo was there and asked me to sit down while he played his new one-step, "CASTLES IN SPAIN," which is a corking number. Then I asked him about songs. Leo said: "We have one ballad in the house that is going to make us a fortune just as sure as you live and that is 'MY LADDIE,' by Howard E. Rogers and Harry Akst." I heard the song and agreed with Leo. I thought I had heard enough songs for one day and started downstairs, where I ran into Jack McCoy on the second floor.

JACK McCOY

"Well, Jack," I said, "I thought I would drop in for a minute, but I have been here for two hours. You certainly have a wonderful catalog." "Did you hear the songs?" asked Jack. I told him I did. "I'll bet you didn't hear my favorite ditty," and I asked him what that might be. He grabbed me by the arm and dragged me into a rehearsal room and played me an Irish song by Billy Tracy, Kate Elinore and Sam Williams, entitled "IF I KNEW THAT IRELAND WAS FREE." That capped the climax.

I heard every conceivable kind of song under one roof that any performer might want to use. I even heard someone rehearsing "SADIE HARROVITCH, TELL ME WHICH IS WHICH," a great clean comedy Jew song. I started for the front door and bumped into general manager, George Friedman, whom the boys refer to as "Boss."

GEORGE A. FRIEDMAN

He asked me into his beautifully upholstered, red and white, mahogany furnished office and offered me a Fatima. "Well, George," I said, after I sat myself down in the \$500.00 guest chair, "this is a great institution you have and a great bunch of boys, and the greatest bunch of songs I ever heard." "Do you think so?" said George, "well you haven't heard anything. In about four weeks we are going to hand you the greatest surprise of your life. We are going to make every band and orchestra leader in the country our friends, by giving them the most wonderful catalog of instrumental numbers they ever heard." He showed me a stack of manuscripts and out of it, he selected what he termed the "cream." They were "DARDANELLA," Oriental Fox Trot by Felix Bernard; "LOVE STARS," Waltz, by Leo Edwards; "HIAWATHA WALTZES," by Jimmie McHugh; "SONG OF OMAR," Oriental Fox Trot, by Leo Edwards; "STAR OF LIGHT," Oriental Fox Trot, by Jacques Adrian; "CASTLES IN SPAIN," One Step, by Leo Edwards; "BUDDHA," Oriental Fox Trot, by Lew Pollock. Then he sent for Arthur Lange, who delightfully played them all over for me, and if what I heard was in those manuscripts, McCarthy and Fisher, Inc., have nothing to worry about.

April 9, 1919

THE NEW YORK CLIPPER

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KEOUGH and Edel are doing a new act.

Ruth Findlay has been engaged for "First Is Last."

Major Reginald Barlow returned from France last week.

Thompson and King are playing a new act over the Mews time.

Will B. Johnstone is to write a new comedy for the Shuberts.

Wm. Lucifer sailed April 5 with the Y. M. C. A. Overseas Unit.

Jessie Busley has been engaged as leading lady of "Nightie, Nightie."

Aaron Ross has joined Allen and Green's producing department.

Ione Bright has been engaged for the ingenue role in "Nightie, Nightie."

Hugh Ward has purchased the Australian rights to "Please Get Married."

Harry Miller and Lew King will soon play vaudeville in a new act.

Philip Moeller has sold his four-story house on West Seventy-fifth Street.

Donald McDonald has been engaged by John P. Slocum for "The Lady in Red."

John Cort was in Terre Haute last week with his "Fiddlers Three" company.

Ramon Blanchard has been engaged for "Maruxa" at the Park Theatre on April 19.

Charles S. Reid is rehearsing a piano act which he will present in vaudeville shortly.

Dan Dawson, of the Drury Lane Theatre, London, has been engaged for "Come Along."

Marie Carroll is taking a two weeks' vacation after closing with "The Kiss Burglar."

Roland Young has been engaged by William Harris, Jr., to appear in "First Is Last."

Robert Whittier will shortly open "An Enemy of the People," which he has in rehearsal.

Louise Emery returned to the cast of "Penny Wise" at the Punch and Judy, last week.

Richard Pyle will open Thursday as the leading juvenile in "Leave It to Jane" in Worcester.

Mildred Stuart, with the act called "The Studio Party," is laid up with laryngitis.

Max Montesole, producer of "A Burgomaster of Belgium," sailed for England last week.

Anna Hinkle has joined the "Flo Flo" Company at the Forrest Theatre, Philadelphia, Pa.

Helen Greenleaf Patterson has been added to the dancers of "Lampland" in "Everything."

Lieut. Walter F. Wanger has returned to New York after eighteen months' service in France.

Ethel Du Fre Houston has been engaged for "Come Along" at the Nora Bayes' Theatre.

Harold Fuller Mellish will join the cast of "39 East" as soon as he is mustered out of the army.

Marie Chambers, Burford Hampton and Suzanne Morgan have been engaged for "Nightie, Nightie."

ABOUT YOU! AND YOU!! AND YOU!!!

Maude Hanaford has been engaged by Arthur Hopkins for the leading woman's part in "The Jest."

Al Hanlon has moved his office from the Strand building to the fifth floor of the Putnam Building.

Paul Dasher, formerly well known in stock, is now booking with Lillian Ward in the Putnam Building.

Edward Forbes and Harry Lyons will soon be seen in "Buddy's Pal," a new sketch by Alice E. Ives.

Perry Norman has been engaged for the special matinees of "Sakuntala" at the Greenwich Theatre.

Henry L. Moss, the "Oklahoma Kid," will sail with the Overseas Theatre League for France on April 12.

Barbara Gordon has been engaged as leading woman for Otis Oliver's "The Naughty Bride" Company.

Paul Swan will appear in a new series of dances tomorrow (Thursday) afternoon at the Selwyn Theatre.

Mrs. Mary Worswick is doing the press work for the Spanish organization soon to open at the Park Theatre.

Wallace Carnell, an actor, had Daniel Hutchinson arrested last week on the charge of having stabbed him.

J. P. Whitesell has secured a lease on the Rockville, Ill., Opera House. He will open it with motion pictures.

Grantley and Dean will shortly be seen in a new act being written by A. S. Tenney, called "The Tin Wedding."

Jack Haskell, former producer for J. C. Williams, of Australia, arrived in London last week to do some producing.

John Campbell is making the designs for the scenery and costumes of "Dark Rosaleen," the new Belasco piece.

Ida Waterman has signed with the Scibilia Company to appear in "Propinquity," George D. Parker's comedy.

Louise Emery has returned to the cast of "Penny Wise" at the Punch and Judy. She has the part of Amelia Dobbin.

Marie Chambers, Burford Hampton and Suzanne Morgan have been engaged by Adolph Klauber for "Nightie, Nightie."

Olive White, actress and wife of William Farnum, is mourning the loss of her mother, Mrs. Sarah White, who died last week.

Molly McIntyre will appear in musical comedy next Fall under the direction of William Wade Hinshaw, of the Opera Comique.

Elsa Ryan is to make a long tour in "Tea for Three," starting in Halifax in the near future and extending to the Pacific.

Max Rogers will open new offices at 1544 Broadway, April 30. He will make a specialty of producing musical shows and revues.

Gabriella Besanzoni, a contralto from Italy who recently arrived in New York, has signed with the Metropolitan Opera Company to sing principal roles next season.

Kahn and Bouwman have opened an office for their Brooklyn studio in Room 502, Putman Building. Among the recent work for artists is a new setting for Miss Berlo, swimming act, and decorations for the Seven Bracks.

Lester Lonergan has secured the American rights to "The Mob," by John Galsworthy, and will present it in New York next Fall.

Pauline Harris, formerly co-star with Tom Aikin in "Harvest Days" is playing the ingenue lead in "Milady's Gown" in vaudeville.

Mr. and Mrs. Frank A. Gregory are having a new act written by A. S. Tenney. It is a song and talk act, with special settings.

Fay Bainor was out of the cast of "East Is West" last week due to a slight attack of influenza, and Helene Sinnott took her part.

Joseph G. Ferari, the carnival man, had his finger cut off by a motor on a new amusement device he was trying to perfect, last week.

Vera Finley, Edward Ellis, Mitchell Harris and Grace Henderson have been engaged for "O Peggy, Behave," Owen Davis' new play.

Frank Huyler will tour vaudeville after he closes with Chauncey Olcott in "The Voice of McConnell," in an act used by Walter Morrison.

Burt and Nate Bolton, known in vaudeville and other branches of the show world as musicians, have lost their mother, who died in Blissfield, Mich.

The Prince Ilma Quartette was the feature of the program of the Concert Dinner Dance given last Sunday evening at Murray's Roman Gardens.

Mabel Burke, who sings regularly at the Fifth Avenue, went down to Proctor's Twenty-third Street last week, where she offered a few animated songs.

Lieut. Walter Wanger has formed a partnership with Gilbert Miller and will go to London, Eng., to join him in his producing operations in that city.

The Berrick Brothers are one of a number of acts brought from the coast by Paul Allen, of Allen and Green. They have booked it over the Fox time.

Oscar Eagle, who staged "Susan Lenox" for the Shuberts, has returned from Washington, where that show opened, to rehearse another play for the Shuberts.

Jack Rose, who played the leading role in the circus scene in "Everything" at the Hippodrome, has been mustered out of the service. He was at Pelham Bay.

Ethel Townsend, who closed with "My Irish Cinderella" Company three weeks ago, has gone to Atlantic City, N. J., and will probably remain there for the Summer.

McKay Morris and Leslie Austin have been engaged for "Dark Horses," put into rehearsal by William Harris, Jr. Samuel Shipman and Percival Wilde wrote the play.

Annie Wardell has had a sketch called "Patsy with a Past," written for her by Aaron Ross. The playlet has been taken from Ross's three-act play of the same name.

Mr. and Mrs. George A. Barrett have rejoined the "Girls de Looks" burlesque company at St. Louis, Mo., after a two weeks' absence due to an attack of the "flu."

George Vivian, who recently returned from London, is now stage manager for "Good Morning Judge" at the Shubert. He succeeds Cecil Clovely, who has been engaged for "The Jest."

Mabel Withee, who recently left the "Sinbad" show, has joined "Little Simplicity" taking the place of Carolyn Thompson. The latter is now appearing again in "Maytime."

R. M. Harvey may change the name of his show from Harvey's Greater Minstrels to the Honeymoon Minstrels, as there are four bridal couples in his troupe already and indications of more.

Adelina Vehi, who played the prima donna role in "Maruxa," Amadeo Vive's opera, in its initial performance in Spain, will have that role when it has its American premiere at the Park here.

Mr. and Mrs. Joseph Belmont and their seventeen birds have been engaged to offer "A Canary Symphony" in the Ziegfeld "Nine O'Clock Review" and the "Midnight Frolic" on the New Amsterdam roof.

Maryland Tyson, formerly of the Tyson Sisters in vaudeville and sister of Anna Sawyer and Mrs. John G. Jermon, was married at Collingswood, N. J., Feb. 14th, to W. W. Steele, a business man of Philadelphia.

Audrey Rose Wilson, daughter of Frank H. Wilson, of the team known as the Wilson Brothers, is ill at the Henrotin Hospital, Chicago, where she is recuperating from an operation. She is doing nicely.

Billy Ragsdale and Lila Sims, the former recently released from the Navy, are featured in a new girl act with nine people, of whom six are in the chorus. A. S. Tenney wrote the act, for which a final title has not as yet been chosen.

Robert V. Newman, brother of Alfred Newman, "The Boy Pianist," musical director of the May Irwin show, has been appointed assistant chairman of publicity for the Field Day of the Actors' Fund of America.

William Morgan, who has managed the Willer Theatre, Zanesville, O., since last Fall, has gone to Salisbury, S. C., to resume his position as secretary-treasurer of the Sparks Shows, with which he has been associated for several seasons.

I. M. Hoyt, of the Columbia Theatre Building, has a musical act in rehearsal. There are two men and two women in the act, the former playing the cornet and one doubling on the piano, while the men play the trombone, one also performing on the violin.

Walker and Cozy close with the "Ship Ahoy Girls" at Spartanburg, S. C., on April 19. On April 28 they will be seen with the Ringling Brothers and Barnum and Bailey Circus, doing their act in the side show. Walker was with the Ringlings in 1910, '11, '12 and '13.

Marjorie Rambeau and Hugh Dillham celebrated the completion of the first month of their marriage last Friday night by giving a dinner party at Murray's Roman Gardens. Theatrical people present included Norman Hackett and Phoebe Hunt.

Milt Mooney, whose horse act was at the Hippodrome several years ago, states that the horses sold at Durland's last week to satisfy a feed bill and which were represented as having belonged to him, were not his property at all, having been turned over to Durland's over a year ago.

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AND
LOVE MEANS YOU**

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THANKS TO MAX ROGERS

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DIR. GEO. SOFRANSKI

BOOKED SOLID LOEW TIME

April 9, 1919

THE NEW YORK CLIPPER

23

B. K. KEITH'S VAUDEVILLE EXCHANGE

NEW YORK CITY.

Riverside—Helen Ware—Lionatti—Claudia Coleman—Lady Alice's Pets—Stuart Barnes—Marie Cahill—Geo. White—Ben Bernie—O'Donnell & Blair.

Colonial—Sailor Reilly—Jimmy Hussey Co.—Alan Brooks Co.—Milo—Four Mortons—Owen McGlynn—Bradley & Ardine—Delmar & Hackett—“Too Much Married.”

Royal—“Not Yet Marie”—Mack & Vincent—Wm. Cutty—Dresser & Gardner—Fred Allen—Moss & Frye.

Alhambra—Howard's Ponies—Lillian Shaw—Crosby's Corners—Watts & Hawley—Whiting & Bert—Erford's Sensation—Chas. Reisner.

23 Street (April 7-9)—De Bourg Sisters—Rogers & Barrett—Powers & Wallace—The Turn of the Card—Dooley & Dooley (April 10-12)—Lillian McNeil—Alice Nelson & Co.—Al Raymond—Alverna & Laert—Bernard & Duffy—Boyar Troupe.

Fifth Avenue (April 7-9)—Andrew Mack—Jack Morrissey (April 10-12)—Owen McGlynn—Leipsig—Conway & Fields—Wood & Wade—Chas. Kenna—Bell & Caron.

125th St. (April 7-9)—“Yip, Yip Yaphankies”

—Dean Moore & Co.—Frank & Milt Britton.

(April 10-12)—Harry Breen—Tracey & McBride—Three Linkus Girls—Jack Morrissey.

58th Street (April 7-9)—Kartilli—Variety Four—McLain, Gates & Co.—Rosamond & Dorothy—Sabina La Pearl & Co.—Sandy Shaw—Delmar & Hackett (April 10-12)—Tomall—Duo—Sergeant Jimmy Dixon—Hehn & Barlow—Ted & Corinne Bretton—Quixey Four—Joy, W. & Lewis—Gypsy Trio.

BROOKLYN.

Orpheum—George Price Co.—Ivan Bankoff Co.—Frances Reynolds—Franklin Ardelle Co.—Jas. Watts Co.—Van & Schenck—Bert Williams.

Bushwick—Chris Richards—“Art”—Belle Baker.

ALBANY, N. Y.

Proctors (April 10-12)—Leona La Mar—Patricola

—Eddie Carr & Co.—Stone & Hayes—Gilding

0'Meers.

BOSTON, MASS.

Keiths—Meredith & Snooper—Wright & Dietrich

—Edmund Hayes & Co.—Maria Lo—Lander Bros.

BALTIMORE, MD.

Maryland—St. Onge & Ritchie—Patricola—Juliette—Hyams & McIntyre—Sharrocks, The—Mehlinger & Myers—Color Gems.

BUFFALO, N. Y.

Shea's—Hickman Bros.—Harry Hines—Salle Fisher Co.—Edna Luby—Ishikawa Japs—Moran & Wiser—Darrell & Edwards—Frost Sisters & Co.

COLUMBUS, OHIO.

Keith's—The Duttons—Gilding O'Mearas—Clark Sisters—Bruce Duffet Co.—Marx Bros.—Frank Gaby—Fred Berners.

CLEVELAND, OHIO.

Keith's—Ethel McDonough—Clifton Crawford—Arnold & Allman—Willie Dale & Bro.—Le Maire & Hayes—Cressey & Dayne—Doree's Celebrities.

CINCINNATI, OHIO.

Keith's—Florence Duo—“What Girls Can Do”—Eddie Foyer—Morton & Glass—Hallen & Fuller.

DETROIT, MICH.

Temple—Emma Stephens—Grenadier Girls—Laurie Bronson—Henry Lewis—Symmons & Brantly—Stanley & Birns—Janis & Chaplow—Orville Stamm.

DAYTON, OHIO.

Keith's—Gardner Hartman—Robbins & Co.—Gordon & Rica—Mrs. Gene Hughes—Four Haley Sisters—Nestor & Vincent.

ELIZABETH, N. J.

Proctor's (April 7-9)—Jimmy Hussey—Marie Hart & Co.—Ida May Chadwick—Malita Boncini—Jordan & Wilde—Sergeant Jack Hanley (April 10-12)—Jimmy Hussey—Swift & Kelly—Dotson—Frank Wilbur.

ERIE, PA.

Colonial—Robbie Gordone—Frances Kennedy—Rome & Cox—Hugh Herbert & Co.—Aerial Mitchells.

GRAND RAPIDS, IA.

Empress—Proper & Moret—Scotch Lads & Ladies—Bob Albright—“Sweeties”—Billy Rogers.

HAMILTON, CAN.

Orpheum—Dickinson & Deagon—Tarsan—Guerro Carmen—The Brands—Conroy & Murphy.

INDIANAPOLIS, IND.

Keith's—Frank Crumit—Jean Adair Co.—Avon Comedy 4—Adroit Bros.—Sylvester & Vance.

LOWELL, MASS.

Keith's—Millette Sisters Co.—H. & A. Seymour—Jack English—Elkins, Fay & Elkins—Mr. & Mrs. J. Barry—Lawton—Challen Keke.

LOUISVILLE, KY.

Keith's—Mme. Chilson Ohram—Marconi & Fitzgerald—Schwartz Bros.—Arias Sisters—“Somewhere in France”—Moran & Mack.

MT. VERNON, N. Y.

Proctor's (April 7-9)—Boyar Trio—Ward & Van Conroy & Fields—Crosby's Corners—Leipsig—Lavent Trio (April 10-12)—Nellie V. Nichols—Burt & Harry Gordon—Frank & Milt Britton.

MONTREAL, CAN.

Orpheum—Rooney & Bent—Parsons & Irwin—K. & J. Connolly—Geo. N. Brown & Co.—Black & White—Mayo & Lynn—Bostock's Riding School.

PORTLAND, ME.

Keith's—Fink's Mules—Juliette Dika—James Savo Co.—Norton & Noble—Will J. Ward & Girls—Petty Reat & Bro.

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VAUDEVILLE BILLS
For Next Week

PITTSBURGH, PA.

Keith's—Dorothy Toye & Sister—Herbert Clifford—Emma Carus.

PHILADELPHIA, PA.

Keith's—Mignon Rose & Moon—Toto—Olga Petrova—Reynolds & Donegan—Toney & Norman—Harry Beresford Co.—Kartelli—Doc O'Neill.

PROVIDENCE, R. I.

Keith's—“Memory Book”—Apollo Trio—Loughlin & West—“In the Dark”—Davis & Darrell—Ward & Van.

ROCHESTER, N. Y.

Temple—Florence Tempest Co.—Bert Swoe—Al Shyne—Connell & Gibson—Dugnon & Clifton—Haig & Lockette—Miller Bradford—Gorgellis Three.

SCHEECTADY, N. Y.

Proctor's (April 10-12)—Seven Bracks—Mary Melville—Bond Wilson & Co.—Hugh Clarke—Contcert Revue.

TROY, N. Y.

Proctor's (April 10-12)—“Forest Fire”—Tarzan—Evans & Wilson—Louder Bros.—McDermott & Hagney—Claude Roode & Francis.

TOLEDO, OHIO.

Keith's—American Ace—Cahill & Romaine—Gertrude Hoffman—Martin & Bayes—Hall & Brown—Edward Marshall.

WASHINGTON, D. C.

Keith's—Sabina La Pearl—U. S. Navy Jazz Band—Lightners & Alexander—Wm. Garton Co.—Adèle Rowland—Gruber's Animals—Rose & Ellis.

WILMINGTON, DEL.

Garrison—Billy Elliott—Gelli Troupe—Venzettas—The Vivians—Jo & Agnes Reilly—Mahoney & Rogers.

YOUNGSTOWN, OHIO.

Hippodrome—Helen Davis—Kranz & La Salle—Rita Maria Orchestra—Cycling Brunettes—Ollie-Ton Walker—Edna Goodrich.

YONKERS, N. Y.

Proctor's (April 7-9)—Norman Thelma—Shaw & Campbell—Swift & Kelly—Quixey Four—Tomak Duo (April 10-12)—Kartelli—Rosamond & Dorothy—Good Night Teacher—Alexander & Fields—The Seebucks.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Frisco—Williams & Wolfs—Officer Vokes & Don—Bowers, Walters & Crocker—I. & B. Smith—Koban Japs—Kitner & Reaney—Bolinger & Reynolds.

DES MOINES, IA.

Orpheum—Lucille Cavanagh—Bessie Browning—Mason & Keeley—Clark & Verdi—Seebachs—Le Rue & Dupree.

DENVER, COLO.

Orpheum—Florence Roberts—Sue Smith—Brennan's Models—Wanzer & Palmer—Everest Circus—Primrose Four—Jan Rubin.

DULUTH, MINN.

Orpheum—“Rubieville”—Whitledge & Beckwith Jennings & Mack—Jos. Bernard & Co.—Dunham & Edwards—Sylvia Loyal & Co.—Patricola Myers.

KANSAS CITY, MO.

Orpheum—Rae Samuels—White Coupons—Robinson's Elephants—Westony & Lorraine—Chair & Madeline Dunbar—Ramsdells & Deyo—Lee Kohlmar & Co.

LOS ANGELES, CAL.

Orpheum—Four Husbands—Rockwell & Fox—Flanagan & Edwards—Lewis & White—Nolan & Nolan—Demarest & Collette—Bert Wheeler & Co.—Valeska Suratt & Co.

LINCOLN, NEB.

Orpheum—Jos. Howard's Revue—Claudius & Scarlet—Walter Fenner & Co.—Vallecitas Leopards—Hampton & Blake—Bennett Sisters—Street Urchin.

MEMPHIS, TENN.

Orpheum—Alla Moskova & Co.—Yates & Reed—Ryan & Ryan.

WILWAUKEE, WIS.

Majestic—Mabel McCane & Co.—Lemalre & Crouch—Smith—Austin—Chas. Ahearn Troupe—Garchetti Bros.—Lunette Sisters.

MINNEAPOLIS, MINN.

Orpheum—“An American Ace”—Ball & West—Mazie King & Co.—C. & E. Barry—Cameron Devitt—Aerial Shaws—Leo Gibbons.

NEW ORLEANS, LA.

Orpheum—Sea Wolf—“Thru Thick & Thin”—Lyell & Macey—Bison City Four—H. & G. Ellsworth.

OMAHA, NEB.

Orpheum—Heart of Annie Wood—Bert Baker & Co.—Burns & Fraabit—Bailey & Cowan—Wm. Smythe & Co.—Jos. Jefferson Co.—Shrapnel Dodgers.

OAKLAND, CAL.

Orpheum—Eddie Foy & Co.—Girls of Altitude—Hobson & Beatty—Chas. Wilson—Kirksmith Sisters—McIntyres.

PORTLAND, ORE.

Orpheum—Miracle—Davis & Rich—Hickey Bros.—Ruth St. Denis—Harriet Rempel—Genaro & Gold—Paula la Verre & Bro.

ST. LOUIS, MO.

Orpheum—Bessie Clayton & Co.—Nitta Jo—Whitfield & Ireland—Barr Twins—J. & M. Harrkins—J. & K. Demaco.

Lowes—Walsh & Edward—McCormack & Irving—Carlisle & Roemer—Jack & Tommy Weir—Whirlwind Gypsies.

MONTREAL, CAN.

Loew's—(First Half)—William Dick—Nayon's Birds—(Last Half)—Ferns & Howell.

PROVIDENCE, R. I.

Emery (First Half)—Precardo Bros.—Goetz & Duffy—Hazel Harrington & Co.—Julian Hall—Chalfonte Sisters—(Last Half)—Bolgar Bros.—Lane & Harper—“A Regular Business Man”—Hudler Stein & Phillips—Margot & Francois.

SPRINGFIELD, MASS.

Broadway (First Half)—Bolgar Bros.—Lane & Harper—“A Regular Business Man”—Hudler, Stein & Phillips—Margot & Francois—(Last Half)—Precardo Bros.—Goetz & Duffy—Hazel Harrington & Co.—Julian Hall—Chalfonte Sisters.

SOUTH BETHLEHEM, PA.

Grand Opera House (First Half)—Fagg & White—Gorman Bros.—Lillian & Equillo Bros.—(Last Half)—Herbert Brooks—Nettie Carroll Troupe.

TORONTO, CAN.

Yonge Street—Zita—Calvert & Shayne—Austin Stewart & Co.—Regal & Mack—Dixon & Paul—Josie Flynn's Minstrels.

POLI CIRCUIT

BRIDGEPORT, CONN.

Poli (First Half)—Winkel & Dean—Wilfred Clark & Co.—Howard & Sadler—Amores & Obey—(Last Half)—Isabel D'Armond & Co.—Kelsie & Leighton—Keating & Walton.

PLAZA, NEW YORK CITY.

Orpheum—John B. Hymer & Co.—McKay & Ardine—Henry B. Toomer—Levolos—Sid Townes—Rodrigues Bros.—Walter & Walters.

SEATTLE, WASH.

Orpheum—Reckless Eve—Crawford & Broderic—Nita Johnson—Bessie Rempel & Co.—Merritt & Bridewell—The Starlings.

VANCOUVER, CAN.

Orpheum—Annette Kellermann & Co.—Great Lester—Gene Greene—Margaret Young—E. & E. Adair—Alec & Dot Lamb.

WINNIPEG, CAN.

Orpheum—Trixie Friganza—Maud Earle & Co.—Sidney & Townley—Mike Bernard—Muriel Worth & Co.—Wilson Aubrey Trio.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Frank Shields—William & Whitman—Wilbur & Lyke—Charlotte Leslie—Ash & Hyams—Mason & Cole—“Man from Denver”—Lyons & Yoso—Equillo Bros.—(Last Half)—Sherman & Rose—Ryan & Moore—Edwards Bros.—Jim Reynolds—Hal Stephens & Co.—Beulah Pearl—Chisholm & Breen—Lyons & Yoso—Krems Bros.

LINCOLN SQUARE, NEW YORK CITY.

American (First Half)—Frank Shields—Mabel Best—Chisholm & Breen—Friend & Downing Koko Carnival—(Last Half)—Ganglers Dogs—Henderson & Holliday—“Pretty Soft”—Paul Bolin—Ziegler Twins & Co.

DELANCY STREET, NEW YORK CITY.

Delancy Street (First Half)—Gillis Trio—Jewett & Elgin—Francis & Connally—“Pretty Soft”—Ondley Douglas—Carl Rosini & Co.—(Last Half)—O. K. Legal—Dorothy Doyle—Nixon & Sands—Dorothy Hayes & Co.—Walsh & McAvoy—Sterling & Marguerite.

VICTORIA, NEW YORK CITY.

Victoria (First Half)—Ganglers Dogs—Orben & Dixie—“Old Fashioned Girl”—Chung Wah Four—Ziegler Twins & Co.—(Last Half)—Jan & June Laughlin—Mel Eastman—“Man from Denver”—Murphy & White—Richard, the Great.

GREENLEY SQUARE, NEW YORK CITY.

Greenley Square (First Half)—Frank Hartley—Ryan & Moore—Henderson & Halliday—Chas. Morati & Co.—Paul Bolin—Sterling & Marguerite—(Last Half)—The Lelands—Mabel Best—Ash & Hyams—Cooper & Ricardo—Amores & Obey.

NATIONAL, NEW YORK CITY.

National (First Half)—O. K. Begal—Nixon & Sands—Herbert Brooks & Co.—Sol Burns—Barba & Grohs—(Last Half)—Nat Burns—Barry McCormack & Co.—Morley & McCarthy Sisters—Koko Carnival.

ORPHEUM, NEW YORK CITY.

Orpheum (First Half)—Tyler & Crolius—Lelands—Mel Eastman—Dorothy Hayes & Co.—Cooper & Ricardo—Dara Bros.—(Last Half)—Gillis Trio—Dudley Douglas—“Old Fashioned Girl”—Chung Wah Four—Wilbur & Lyke.

AVENUE B, NEW YORK CITY.

avenue B (First Half)—Camille Person & Co.—Duquesne Comedy Four—(Last Half)—Wm. Dick & Friend & Downing—Naylor's Birds.

BROOKLYN, NEW YORK CITY.

Metropolitan (First Half)—Dawson Lanigan & Covert—Bessie LeCount—Montana Five—Walsh & McAvoy—Kremens Bros.—(Last Half)—Equillo Bros.—Ziggy & Elaine—Billy Swede, Hall & Co.—Carola Trio—Carl Rosini & Co.

DAKOTA, NEW YORK CITY.

Dakota (First Half)—Edwards Bros.—Harris & Lyman—Freecott—Jim Reynolds—LaPetite Jennie—(Last Half)—Dara Bros.—Knight & Sawtelle—Frescott—Joe Darcy—Barshan & Grohs.

PALACE, NEW YORK CITY.

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JOE ROSE

SONG WRITER-PRODUCER
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HURTING AND SEAMON'S
MIDNIGHT MAIDENS

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

April 9, 1919

THE NEW YORK CLIPPER

25

BURLESQUE NEWS

(Continued from page 16 and on 28 and 30)

KAHN SHOW LAST WEEK ONE OF BEST OF THE SEASON

The show offered by Ben Kahn at his Union Square Theatre last week was the best seen at that house in many weeks. The first part was called "The Sultan's Harem," and was followed by "Frolics at the Seashore," both by Billy Spencer.

The idea of the "Harem" was carried out excellently from a production standpoint. The last scene, a market place in which slaves were auctioned off, was carefully and artistically staged by Producer Dolly Fields. The rest of the performance was put on in the same careful manner.

The comedy, as usual, was in the hands of Billy Spencer and Frank Mackay, who did just enough to keep the audience good natured. James X. Francis did exceptionally well as the Sultan in the first act, and then went to his straight role in the burlesque Brad Sutton, as Ali, gave a touch of humor to the character which made it pleasing. He also handled himself well throughout the balance of the show.

Miss Lorraine had some good numbers, but was seen to the best advantage in her scenes. Her work in auctioning off the slaves deserved mention, as also did her several other scenes. Her wardrobe looked well from the front.

Louise Pearson offered some pretty gowns and did nicely in her scenes and number. In the comedy specialty with Spencer and Mackay, in one, she was seen to good advantage.

Babe Wellington, whose voice is getting better, had no trouble in putting her numbers over and getting lots of encores. She looked pretty and shapely and wore dresses that were becoming.

So far as personality goes, Mae Dix wins, as without a doubt she has a most pleasing and attractive way of smiling and getting her numbers over. She reads lines nicely and did exceptionally well in scenes. Her selection of dresses matched well with her auburn hair. She is working easier than when we caught her several weeks ago.

Ethel De Veaux, a clean cut soubrette who joined the show last week, is a far more clever girl than she was last Winter when we caught her at this house. She can now put a number over and dance and she wears some attractive wardrobe. Kahn has three corking good soubrettes in the Misses Wellington, Dix and De Veaux.

The "whiskey in the ice cooler" bit was worked up nicely by Spencer, Mackay, Francis.

cis, Sutton, and the Misses Wellington, Pearson and De Veaux.

A good comedy boxing scene was acted by Mackay, Spencer and Sutton.

Miss Lorraine's "Singapore" number was very prettily staged, with the chorus using panels and arranging them in different formations during the number.

The "presentation speech" bit was well done by Spencer and the Misses Dix and Lorraine.

The "Turkish football" bit was funny as done by Mackay, Spencer and Sutton.

The "Market Place" was an excellent finale to the first part.

The "French" bit pleased the way Spencer, Mackay and Miss Lorraine offered it.

The "rubberband" bit went well. It was presented by Mackay, Spencer, Sutton and Miss Dix.

The "grip" bit proved its worth when Spencer, Mackay and Francis did it.

A dandy duet was offered by Mackay and Miss Pearson, which more than pleased.

The "Lily of the Valley" bit was well worked up and not overdone. It was offered by Sutton, Spencer, Francis, Mackay and Miss De Veaux. Babe Quinn also worked in this bit out in the audience and did very well. This scene was amusing and went over big.

The girls in the chorus worked hard in the numbers. The costumes looked well from the front.

Sid.

CLARK RE-NAMES SHOW

Peter S. Clark will use his former title, "The Runaway Girls," for his Columbia Wheel Show next season. He has signed Danny Murphy, Ted Burns and wife, Eugene (Rags) Morgan, Carlos De Angelis, now with the Bird of Paradise Company; Harry H. Young, straight; Josephine Yonge, ingenue prima donna; and Kathryn Adelphi, prima donna.

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OLYMPIC THEATRE, NEW YORK, WEEK APRIL 7
GUSSIE WHITE
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AN ACE WITH "AVIATORS"
THIS WEEK—WRIGHTSTOWN, N. J.
LESTER FAD and FANCY CLARA
Straight and Doing Singing Specialty
Chas. Baker's High Fliers

April 9, 1919

**"SPORTING WIDOWS,"
WITH HARRY COOPER
FILLED WITH LAUGHS**

The "Sporting Widows" and Harry Cooper are at the Columbia this week in one of the best shows we have ever seen in this "All in Fun," and that is just what it is. It has no plot but is just one good comedy bit after another. It is in two acts with eight scenes.

Jacobs and Jermon have extended themselves in equipping the show with elaborate scenery, artistically painted, and wardrobe that is above the average.

Harry Cooper, whose impersonation of a "drunk" is well known in burlesque, as he has been doing it for years, repeated his success of previous seasons. In this role Cooper has no superiors, as he has the idea down to a fine point. He is now working with practically no make-up. He has even done away with the red nose, but gets his material over just as well. He is a fast and hard worker and his style of comedy was liked Monday afternoon.

Joe Brown is doing an eccentric comedy, opposite Cooper, which is of a different type than others. He is a good tumbler and his laugh soon won him favor.

Frank Ward, a classy looking juvenile straight, pleased with his work. He makes a fine appearance, looks well and can dance.

George D. Wiest, the juvenile, gave a

good account of himself in his scenes and put several numbers over well.

Harry Meyers, as a Russian general, played the part as it was intended to be played.

June Le Veay, a rather attractive blonde, is the prima donna. She has a voice that shows much volume in the numbers she assumed in one of the scenes pleased.

Alice Lazar, pretty of face and figure, design and material. The French accent she offered. Her costumes were pretty in had a prominent part and easily carried it over. She can read lines also and works with comedians in a way to help put scenes over. She did well with her numbers, too. Her gowns are very pretty and show the good care she has taken with them this season.

Louise Wright, blonde in type and vivacious in her work, pleased the audience by the way she handled her numbers. She is a pleasing looking little person, with lots of personality and a good voice. She displays a wardrobe worth while.

The "French" bit went over for good results the way Cooper, Brown, Miss Le Veay and several chorus girls did it.

The "husband" bit was fast and went over nicely. Cooper, Brown, Ward and Miss Lazar were in it. The "punch" of

BURLESQUE NEWS
(Continued from pages 15 and 25)

this bit was the punishment Cooper took when Ward and Miss Lazar struck him across the face and a number of times.

Another good scene, offered in one, was the "flirting" bit in which Cooper, Ward and Miss Wright and two chorus girls appeared.

Brown worked up some good laughs when he acted as guard to the palace. The password, "I can't remember," was well put over. Cooper, Ward, Wiest and the Misses Lazar and Le Veay were also seen in this portion.

The "cabaret" scene, which closed the first part, offered a number of specialties that more than pleased. Miss La Veay opened with a number that went over very well. Cooper and Miss Lazar followed with a comedy singing and talking act that gave proper results. There were plenty of laughs in it and the audience was kept in good humor during its action.

Wright, Wiest and Meyers were a big hit in the singing and piano act. They opened with Meyers and Miss Wright in a song and Wiest at the piano. Meyers and Wiest then gave an impersonation of Van and Schenck singing one of their Irish numbers. They finish by all singing a number. They went so well that they were compelled to sing another number for

an encore. This is a clever trio and could easily clean up on any bill.

Cooper's impersonation of a drunk in the first scene of the second act was well done. He did not overdo it at any time and was extremely funny. Brown, Wiest, and Miss Lazar, assisted in putting the scene over.

In Miss Norton's number, Brown did a lot of acrobatic stuff in working it up. His drop into the orchestra pit and jump back onto the stage again, without any apparent effort on his part, made a big hit with the audience.

The "insult" bit was well worked up by Cooper, Brown, Meyers, Wiest and the Misses Lazar and Le Veay.

Ward did his finger dancing specialty in one and was a decided success.

The "Sporting Widows" is a good show and has a fine cast, catchy music and lots of good comedy.



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DRAMATIC AND MUSICAL
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Arliss, George—Hollis, Boston, Mass., 7-19.
 "Atta Boy"—Olympic, Chicago, 7-12.
 "Adam and Eve"—Park Sq., Boston, Mass., indef.
 "Business Before Pleasure"—Woods, Chicago, indef.
 "Better 'Ole"—(Mr. and Mrs. Coburn)—Cort, N. Y., City, indef.
 "Better 'Ole" (B)—Seattle, Wash., 6-12.
 "Better 'Ole" (D)—Nixon, Pittsburgh, Pa., 7-12.
 "Better 'Ole" (E)—Illinois, Chicago, Ill., indef.
 Bayes, Nora—Lyric, Philadelphia, indef.
 "Big Chance, The"—Majestic, Boston, 7-12.
 "Burgomaster of Belgium"—Belmont, New York City, indef.
 "Black America"—Auditorium, Kansas City, Mo., 6-20.
 Barrymore, Ethel—Park, Youngstown, O., 11-12.
 "Bird of Paradise"—Shubert-Belasco, Washington, D. C., 7-12.
 "Blind Youth"—Opera House, Providence, R. I., 7-12.
 "Cappy Ricks"—Morosco, New York City, indef.
 Chicago Grand Opera Co.—A. of M., Philadelphia, Pa., indef.
 Carmelo's, Ted, Musical Comedy Co.—Sherman, Regina, Sask., Canada, indef.
 "Crowded Hour" (Jane Cowl)—Manhattan O. H., N. Y., City, indef.
 "Dear Brutus"—Empire, New York City, indef.
 Dempsey, Jack, Show—Watertown, N. Y., 9; Ogdensburg, 10; Montreal, Can., 11; Toronto, 12.
 Drew, Mr. and Mrs. Sidney—Pittsburgh, Pa., 7-12.
 "Darktown Frolics"—Coliseum, St. Louis, Mo., 6-20.
 "Dark Rosaleen"—Shubert-Belasco, Washington, D. C., 14-19.
 Ditrichstein, Leo—Academy, Baltimore, Md., 7-12.
 "Everything" — Hippodrome, New York City, indef.
 "East Is West"—Astor, New York City, indef.
 "Eyes of Youth"—Walnut, Philadelphia, indef.
 Eltinge, Julian—Olympic, Chicago, 13.
 "Friendly Enemies"—Hudson, New York City, indef.
 "Forever After"—Playhouse, New York City, indef.
 "Fiddlers 3"—Olympic, Chicago, indef.
 "Fortune Teller"—Republic, New York City, indef.
 "Flo Flo"—Forest, Philadelphia, indef.
 "Furs and Frills" (Richard Carle)—O. H., Los Angeles, Cal., 7-12; San Diego, 13; Pasadena, 14; Redlands, 15; Riverside, 16; San Bernadino, 17.
 Gilbert & Sullivan Operas—Park, New York City (Last two weeks).
 "Good Morning Judge"—Shubert, New York, indef.
 "Going Up"—Cohan's O. H., Chicago, Ill.
 "Gloriana"—Colonial, Chicago, indef.
 "Good Bad Woman"—Harris, New York, indef.
 "Hello, Alexander"—Majestic, Providence, R. I.
 Hall, Billy—Waterville, Me., 7-12.
 "Happiness"—Broad Street, Philadelphia, Pa., 7-12; Washington, D. C., 14-19.
 "Invisible Foe, The"—Standard, N. Y., City, 7-12.
 "Jack O'Lantern"—Colonial, Boston, indef.
 "Keep It to Yourself"—39th Street, New York City, indef.
 "Lightnin'" — Gayety, New York City, indef.
 "Listen Lester"—Knickerbocker, New York City, indef.
 "Little Journey, The"—Vanderbilt, New York City, indef.
 "Little Simplicity"—Shubert, Philadelphia, indef.
 "Let's Beat It"—Century Theatre, New York City, indef.
 "Melting of Molly"—Chestnut St., Philadelphia, Pa., indef.
 "Midnight Whirl"—New Century, New York City, indef.
 "Masquerader, The"—Studebaker, Chicago, indef.
 "Miss Nelly of New Orleans"—Henry Miller, New York City, indef.
 "Monte Cristo, Jr." — Wintergarden, New York City, indef.
 Mantell, Robert—Washington, D. C., 7-12.
 "Mollie"—Liberty, New York City, indef.
 "Mutt & Jeff Co." — Butte, 16-17; Bozeman, 18; Big Timber, 19; Glendine, 20.
 "Moonlight and Honeytsuckle"—(Ruth Chatterton), Powers' Chicago, indef.
 Maude, Cyril—American, St. Louis, Mo., 7-12.
 "Maytime"—Shubert-Riviera, New York City, 7-12.
 "Night Off, A"—Lord's, Baltimore, Md.
 "New Girl, The"—National, Washington, D. C., 7-12.
 Opera Comique—Park, New York City (Last two weeks).
 "Oh, My Dear"—Princess, New York City, indef.

ROUTE LIST

"Oh, Look"—Shubert, Boston, indef.
 "Oh, Lady! Lady!" — La Salle, Chicago, indef.
 "Odds and Ends"—Cedar Rapids, Ia., 10-12; Marshalltown, 13; Grinnell, 14; Centerville, 15; Creston, 16; Clarinda, 17; St. Joseph, Mo., 18-19.
 "Oh, Uncle!" — Poll's, Washington, D. C., 14-17.
 "Please Get Married"—Fulton, New York City, indef.
 "Prince There Was"—Cohan, New York City, indef.
 "Penny Wise"—Punch & Judy, New York City, indef.
 "Parlor, Bedroom and Bath"—Adelphi, Philadelphia, indef.
 "Papa"—Little, New York City, 10-Indef.
 "Royal Vagabond, The"—Cohan & Harris, New York City, indef.
 "Rainbow Girl"—Tremont, Boston, 7-19.
 "Riddle Woman"—Loew's Seventh Avenue, New York City, 7-12.
 "Sinbad"—Poll's, Washington, D. C., 7-12.
 "Sometime"—Casino, New York City, indef.
 "Sleepless Night"—Bijou, New York City, indef.
 Skinner, Otis—Globe, New York City, indef.
 "Scandal!" — Garrick, Chicago, indef.
 "She Walked in Her Sleep"—Plymouth, Boston, Mass., indef.
 Susan Lenox—Majestic, Providence, R. I., 7-12.
 "September Morn"—Toronto, Can., 7-12.
 "Seven Days Leave"—Majestic, Boston, Mass., 14-19.
 "Tea for Three"—Maxine Elliott, New York City, indef.
 "Three Faces East"—Longacre, New York City, indef.
 "Three Wise Fools"—Criterion, New York City, indef.
 "Tiger! Tiger!" — (With Frances Starr) — Belasco, New York City, indef.
 "Toby's Bow" — Comedy, New York City, indef.
 Thurston—Lyric, Cincinnati, 6-12.
 "Tillie"—Blackstone, Chicago, indef.
 "Thirty Days"—Cort, Chicago, indef.
 "Tumble Inn"—Selwyn, New York City, indef.
 Taylor, Laurette—Broad Street, Philadelphia, Pa., indef.
 Tellegen, Lou—Providence, R. I., 7-12.
 "Turn to the Right"—Garrick, Philadelphia, indef.
 "Thirty-nine East"—Broadhurst, New York City, indef.
 "Thirteenth Chair" — Shubert-Garrick, Washington, D. C., 14-19.
 "Uncle Tom's Cabin Co." — Stamford, Conn., 10; Norwich, 11; Willimantic, 12; So. Manchester, 14; Ware, Mass., 15; Worcester, 16.
 "Unknown Purple, The"—Lyric, New York City, indef.
 "Velvet Lady" — New Amsterdam, New York City, indef.
 Ziegfeld's "Midnight Frolic"—New Amsterdam Roof, New York City, indef.

COLUMBIA CIRCUIT

Al Reeves Big Show—Majestic, Jersey City, 7-12; Peoples, Philadelphia, 14-19.
 "Best Show in Town"—Lyric, Dayton, 7-12; Olympic, Cincinnati, 14-19.
 "Beauty Trust" — Orpheum, Paterson, 7-12; Majestic, Jersey City, 14-19.
 Behman Show"—Newburg, N. Y., 7-9; Poughkeepsie, 10-12; Orpheum, Paterson, 14-19.
 Bon Tons"—Casino, Boston, 7-12; Columbia, New York, 14-19.
 "Bostonians" — Columbia, Chicago, 7-12; Berchel, Des Moines, Iowa, 13-17; "Bowery" Casino, Brooklyn, 7-12; Empire, Newark, 14-19.
 Burlesque Wonder Show"—Casino, Philadelphia, 7-12; Miner's 149th St., New York, 14-19.
 Ben Welch"—Gayety, Pittsburgh, 7-12; Akron, O., 14-16; Youngstown, 17-19.
 Burlesque Revue—Empire, Newark, 7-12; Casino, Philadelphia, 14-19.
 "Cheer Up America"—Miner's 149th St., New York, 7-12; Park, Bridgeport, Conn., 17-19.
 Dave Marion's—Gayety, Rochester, 7-12; Bastable, Syracuse, N. Y., 14-16; Lumber, Utica, 17-19.
 "Follies of the Day"—Gayety, St. Louis, 7-12; Star and Garter, Chicago, 14-19.
 "Girls de Looks"—Gayety, Toronto, Ont., 7-12; Gayety, Buffalo, 14-19.
 Golden Crooks"—Empire, Toledo, O., 7-12; Lyric, Dayton, O., 14-19.
 "Girls of the U. S. A." — Grand, Hartford, Conn., 7-12; Jacques, Waterbury, 14-19.
 "Hip Hip Hooray"—Berchel, Des Moines, Ia., 6-10; Gayety, Omaha, Neb., 12-18.
 Hello, America"—Peoples, Philadelphia, 7-12; Palace, Baltimore, 14-19.
 Irwin's Big Show—Empire, Albany, N. Y., 7-12; Casino, Boston, 14-19.
 Lew Kelly Show—Open, 7-12; Gayety, St. Louis, 14-19.
 "Liberty Girls"—Gayety, Buffalo, 7-12; Gayety, Rochester, N. Y., 14-19.
 Mollie Williams' Show—Gayety, Montreal, Can., 7-12; Empire, Albany, N. Y., 14-19.
 "Molds of America"—Park, Bridgeport, Conn., 10-12; Colonial, Providence, 14-19.
 "Majestics"—Jacques, Waterbury, Conn., 7-12; Hurtig & Seamon's New York, 14-19.
 "Merry Rounders"—Gayety, Boston, 7-12; Grand, Hartford, Conn., 14-19.
 Million Dollar Dolls"—Empire, Brooklyn, 7-12; Newburg, N. Y., 14-16; Poughkeepsie, N. Y., 17-19.
 "Oh, Girls!" — Gayety, Omaha, Neb., 7-12; Gayety, Kansas City, 14-19.
 "Puss, Puss"—Gayety, Washington, 7-12; Gayety, Pittsburgh, 14-19.
 "Roseland Girls"—Hurtig & Seamon's New York, 7-12; Casino, Brooklyn, 14-19.
 Rose Sydell's—Star, Cleveland, O., 7-12; Empire, Toledo, O., 14-19.
 Sam Howe's Show—Star and Garter, Chicago, 7-12; Gayety, Detroit, 14-19.
 "Sight Seers"—Palace, Baltimore, 7-12; Gayety, Washington, 14-19.
 "Social Maids"—Colonial, Providence, 7-12; Gayety, Boston, 14-19.
 "Sporting Widows"—Columbia, New York, 7-12; Empire, Brooklyn, 14-19.
 Star and Garter Shows—Gayety, Detroit, 7-12; Gayety, Toronto, Can., 14-19.
 "Step Lively Girls"—Gayety, Kansas City, 7-12; Gayety, St. Louis, 21-26.
 "Twentieth Century Maids"—Akron, O., 7-9; Youngstown, 10-12; Star, Cleveland, O., 14-19.
 "Watson's Beef Trust"—Olympic, Cincinnati, 7-12; Columbia, Chicago, 14-19.

AMERICAN CIRCUIT

American—Olympic, New York, 7-12; Plaza, Springfield, Mass., 14-19.
 "Auto Girls"—Standard, St. Louis, 7-12; Terre Haute, Ind., 13; Majestic, Indianapolis, 14-19.
 "Aviator Girls"—Wrightstown, N. J., 10-12; Trocadero, Philadelphia, 14-19.
 "Beauty Review"—Majestic, Indianapolis, 7-12; Gayety, Louisville, Ky., 14-19.
 "Big Review"—Wrightstown, N. J., 7-9; Trenton, 10-12; Empire, Hoboken, N. J., 14-19.
 "Blue Birds"—Gayety, Philadelphia, 7-12; Camden, N. J., 14-16.
 "Broadway Belles"—Gayety, Milwaukee, 7-12; Gayety, Minneapolis, 14-19.
 "French Frolics"—Crown, Chicago, 7-12; Gayety, Milwaukee, 14-19.
 "Follies of Pleasure"—Gayety, Louisville, 7-12; Lyceum, Columbus, O., 14-19.
 "Frolics of the Nite"—Sioux City, Ia., 7-10; Century, Kansas City, 14-19.
 "Girls from the Follies"—Plaza, Springfield, Mass., 7-12; Grand, Worcester, Mass., 14-19.
 "Grown Up Babies"—Empire, Cleveland, 7-12; Cadillac, Detroit, 14-19.
 "Girls from Joyland"—Lyceum, Columbus, O., 7-12; Wheeling, W. Va., 14-16; Beaver Falls, Pa., 17; Canton, O., 19.
 "Hello, Paree!" — Niagara Falls, 9-12; Star, Toronto, Can., 14-19.
 "High Flyers"—Star, Brooklyn, 7-12; Olympia, New York, 14-19.
 "Innocent Maids"—Lyceum, Washington, 7-12; Gayety, Philadelphia, 14-19.
 "Jolly Girls"—Empire, Hoboken, 7-12; Star, Brooklyn, 14-19.
 "Lid Lifters"—Wilkesbarre, 9-12; Majestic, Scranton, Pa., 14-19.
 "Midnight Maidens"—Gayety, Brooklyn, 7-12; Wrightstown, N. J., 17-19.
 "Mile-a-Minute Girls"—Chester, Pa., 7-9; Camden, N. J., 10-12; Wrightstown, N. J., 14-16; Trenton, 17-19.
 "Military Maids"—Garden, Buffalo, N. Y., 7-12; Empire, Cleveland, O., 14-19.
 "Mischief Makers"—Penn Circuit, 7-12; Gayety, Baltimore, 14-19.
 "Monte Carlo Girls"—Victoria, Pittsburgh, 7-12; Penn Circuit, 14-19.
 "Orizontals"—Howard, Boston, 7-12; Gayety, Brooklyn, 14-19.
 "Parisian Flirts"—Gayety, Baltimore, 7-12; Lyceum, Washington, 14-19.
 "Pennant Winners"—Century, Kansas City, 7-12; Standard, St. Louis, 14-19.
 "Peacemakers"—Star, St. Paul, 7-12; Sioux City, Iowa, 13-17.
 "Pirates"—Cadillac, Detroit, 7-12; Englewood, Chicago, 14-19.
 Pat White Show—Star, Toronto, Ont., 7-12; Garden, Buffalo, N. Y., 14-19.
 "Paris by Night"—Camden, N. J., 7-9; Chester, Pa., 10-12; Easton, Pa., 15; Wilkesbarre, 16-19.
 "Razzle Dazzle Girls"—Grand, Worcester, Mass., 7-12; Howard, Boston, 14-19.
 "Record Breakers"—Gayety, Minneapolis, 7-12; Star, St. Paul, 14-19.
 "Social Follies"—Trocadero, Philadelphia, 7-12; Camden, N. J., 17-19.
 "Speedway Girls"—Majestic, Scranton, Pa., 7-12; Binghamton, N. Y., 14-15.
 "Tempters"—Schenectady, 9-12; Watertown, N. Y., 14; Oswego, 15; Niagara Falls, 16.
 "Trail Hitters"—Wheeling, W. Va., 7-9; Newcastle, Pa., 10; Beaver Falls, 11; Canton, O., 12; Victoria, Pittsburgh, 14-19.
 "World Beaters"—Englewood, Chicago, 7-12; Crown, Chicago, 14-19.

PENN CIRCUIT

Monday—McKeesport, Pa.
 Tuesday—Uniontown, Pa.
 Wednesday—Johnstown, Pa.
 Thursday—Altoona, Pa.
 Saturday—York, Pa.

U. S. LIBERTY THEATRES

Week of April 14th

Camp—First half, Vaudeville; last half, Pictures.
 Devens—First half, Vaudeville; last half, Pictures.
 Upton—Billy Allen Musical Comedy (all week).
 Mills—Special Vaudeville (all week).
 Merritt—First half, "Manhattan Girl Revue"; last half, Vaudeville.
 Dix—First half, Vaudeville; last half, Pictures.

Meade—First half, "Rialto Girl Revue"; last half, "Kiss Burglar," Vaudeville.
 Humphreys—First half, "Parlor, Bedroom and Bath"; last half, "Kiss Burglar."
 Lee—First half, "Sick a Bed"; last half, Pictures.

Eustis—First half, Camp Show; last half, "Sick a Bed."
 Stuart—First half, Pictures; last half, "Sick a Bed."

Jackson—Webster Musical Co. (all week); Gordon—First half, "Rialto Girl Revue"; last half, Pictures.
 Pike—First half, Bernstein Vaudeville; last half, Pictures.

Bowie—First half, Pictures; last half, Vaudeville.
 Funston—First half, Pictures; last half, Vaudeville.

Dodge—First half, "Miss Blue Eyes"; last half, Vaudeville.
 Grant—First half, Pictures; last half, Vaudeville.

Custer—First half, Vaudeville; last half, Pictures.
 Sherman—Vaudeville (all week).
 Travis—Orpheum Players (all week).

MINSTRELS

Fields, A. G.—Springfield, Ill., 13-14; Decatur, 15; Logansport, 16; Marian, 17.

CIRCUS

Ringling Bros. & Barnum & Bailey—Madison Square Garden, N. Y. City, indef.
 Sells-Floto—Wichita Falls, Tex., 17; Ft. Worth, 18; Dallas, 19.

STOCK

Arlington Theatre Co.—Arlington, Boston, Mass., indef.
 Astor—Guy Players, Jamestown, N. Y., indef.

Alcazar Players—Alcazar Theatre, Portland, Ore., indef.

Bessey Stock Co.—Racine, Wis., indef.

Blaney Stock Co.—Colonial, Baltimore, indef.

Blaney Stock—Yorkville, New York City, indef.

Blaney Stock—Lyceum, Troy, N. Y.

Bunting, Emma—14th Street, New York City, indef.

Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.

Comerford Players—Lynn, Mass., indef.

Cutter Stock Co.—Oswego.

Columbia Stock Co.—Millsboro, Del., 7-12.

Dominion Players—Winnipeg, Manitoba, Can., indef.

Desmond, Mae, Players—Orpheum, Philadelphia, Pa., indef.

Desmond, Mae—Schenectady, N. Y.

Ebey Stock Co.—Oakland, Cal., indef.

Enterprise Stock Co.—Green Bay, Wis., indef.

Grand Theatre Stock Co.—Tulsa, Okla., indef.

Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.

Hyperion Players—New Haven, Conn., indef.

Hudson Theatre Stock Co.—Union Hill, N. J., indef.

Howard-Lorn Stock—National, Englewood, Ill., indef.

Hawkins-Webb Co.—Majestic, Flint, Mich., indef.

Hathaway Players—Brooklyn, Mass., indef.

Keith Stock—Columbus, O., indef.

Liscomb Players—Majestic, San Francisco, Cal., indef.

Liberty Players—Strand, San Diego, Cal.

Myrtle-Harder Co.—Torrington, Conn., 7-12.

Malden Stock Co.—Malden, Mass., indef.

Majestic Players—Butler, Pa., indef.

Morosco Stock Co.—Los Angeles, indef.

Metropolitan Players—Binghamton, N. Y., indef.

Martin Lewis Stock Co.—Fox, Joliet, Ill., indef.

Nellie Booth Players—(Nellie Booth, Mgr.)—Kenyon, Pittsburg, Pa., indef.

Northampton Players—Northampton, Mass., indef.

Oliver Players—Shubert, St. Paul, Minn., indef.

Oliver Otis Players—Orpheum, Quincy, Ill., indef.

Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.

Permanent Players—Lyceum, Paterson, N. J., indef.

Peck, Geo.—Opera House, Rockford, Ill., indef.

Pinney Theatre Stock Co.—Boise, Ida., indef.

Poll Players—Bridgeport, Conn., indef.

Poll's Stock—Poll's, Hartford, Conn., indef.

Phelan, F. V.—Halifax, N. S., indef.

Polack, Edith, Stock Co.—Diamond, New Orleans, indef.

Rome Reade, Edward Keane Players—Jamestown, N. Y., indef.

Royal Stock Co.—Vancouver, B. C., indef.

Shipman Co., Bert—Hot Springs, Ark., indef.

Savoy Players—Hamilton, Can., indef.

Trent Players—Hoboken, N. J., indef.

Vaughn Glaser Stock Co.—Pittsburgh, indef.

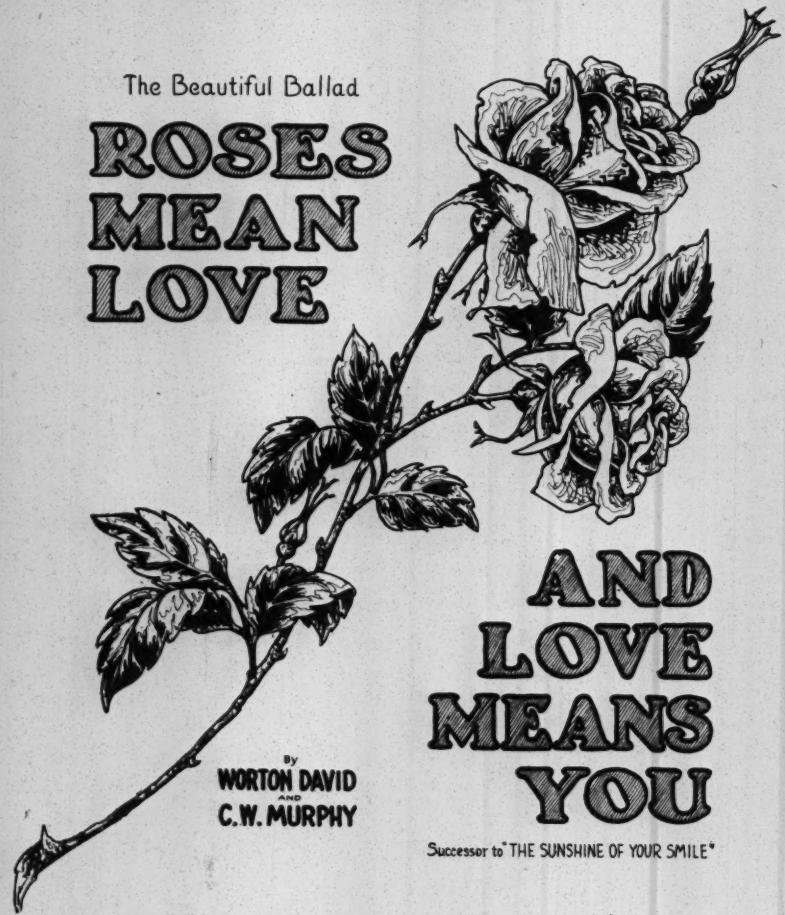


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Back from Over There with Something New
Direction—SOFRANSKI AND EPSTIN
FREED & GREEN
THE WOP AND THE SINGER

VAUDEVILLE BILLS

(Continued from page 23)

SAN FRANCISCO, CAL.

Pantages—Derkin's Dogs—Jim Doherty—Zara Carmen Trio—Lowe & Baker Sisters—McKay's Scotch Revue—William Sisto.

SAN DIEGO, CAL.

Pantages—Pekinese Troupe—Spencer & Wilson—Little Burglar—Weir & Temple—Dancing Tyrels.

SPOKANE, WASH.

Pantages—Gantier's Toy Shop—Fox & Britt—Willard's Fantasy of Jewels—Rookie Lewis—Vine & Temple—Harry Tonda.

SEATTLE, WASH.

Pantages—Four Dancers—Chas. F. Semon—Collins Dancers—Haush & Lavelle—Beth Challis—Bulet Proof Lady.

SALT LAKE CITY, UTAH.

Pantages—Four Mayakos—Senator Francis Murphy—Maryland Singers—Regal & Moore—Murphy & Klein—Love & Wilbur.

TACOMA, WASH.

Pantages—Million Dollar Dolls—Arthur Barrett—Uka Marie Deel—Jack & Marie Grey—Astor Four—Aeroplane Girls.

VANCOUVER, CAN.

Pantages—Miss 1920—Who Is He?—McLellan & Carson—Denn Linn—Three Weston Sisters.

VICTORIA, CAN.

Pantages—Three Nosses—Mel Klee—Mlle. Bianca & Co.—Valentine Vox—Julia Clifford—Tuscano Brothers.

WINNIPEG, CAN.

Pantages—Anderson's Revue—Barry & Layton—Josephine Davis—Kajiyama—Fay & Jack Smith—Helen Jackley.

W. V. M. A.

Hippodrome (First Half)—Jordan Girls—Al Wohlman. (Last Half)—Barto & Clark—Keno, Keys & Melrose.

BELLEVILLE, WASH.

Washington (First Half)—Five American Girls—Styne & Arnold—Julia Edwards. (Last Half)—Angel & Fuller—Al Wohlman—Leon's Ponies.

BUTTE, MONT.

People's Hippodrome (April 13-15)—Aerial Snells—Cleveland & Trelease—Jolly Wild & Co.—Harry Evans & Co.—Lockhart & Laddie. (April 16-19)—Two Edwards—Gertrude Graves—George Lovett—Infeld & Noble—Waldestein & Daley.

BILLINGS, MONT.

Babcock (April 13-14)—Two Edwards—Gertrude Graves—George Lovett—Infeld & Noble—Waldestein & Daley. (April 17)—Apper & Appler—Propeller Trio—Doherty & Sciallo—Treble & Thomas—Billy Knight & Roosters.

CHICAGO, ILL.

American (First Half)—White Bros.—Leroy & Mabel Hart—Geo. Damarel & Co.—West & Lerner. (Last Half)—Jim & Irene Marilyn—Daisy Dugas & Variety Four.

Kedzie (First Half)—Chiyo & Chiyo—Benny Cameron & Gaylord—Daisy Dugas & Variety Four—Levation. (Last Half)—Kale & Coyne—Thomas & McDonald—Herman & Shirley—John & Win Hennings—Ruth Curtis & Jazz Band.

Lincoln (First Half)—Frosini—Glynn, Haynes & Montgomery—June Mills—Herman & Shirley. (Last Half)—Leroy & Mabel Hart—West & Lerner—Three Wheelers.

Empress (First Half)—Eary & Eary—John & Win Hennings—Davey Jameson—Silver & Duval—Hong Kong Mysteries. (Last Half)—Vada Clayton—Roach & McCurdy—Elsie Williams & Co.—Hobby Henshaw—Boganny Troupe.

Hippodrome (First Half)—Skating Bear—Remman & Wells—McRen & Clegg—Wells & Crest—Doree's Quintette—Jack Goldie—Crewell, Fanton & Co. (Last Half)—Anne Hathaway—Nelson & Castle—Mori Bros.—Silver & North.

CHAMPAIGN, ILL.

Orpheum (First Half)—Togan & Geneva—Boothby & Everdean—Harry & Etta Conley—Williams & Taylor—“Making Movies.” (Last Half)—The Melvilles—Corp. Joe Nathan—Silver & Duval—Styne & Arnold—“Making Movies.”

CEDAR RAPIDS, MICH.

Majestic (First Half)—Max Bloom. (Last Half)—Clifford & Marsh—Van Bros.

CAMP LEWIS, WASH.

Green Park (First Half)—Espanso—Morrison & Carter—Holland & Jeannie—Billy Doss—La Vine Trio. (Last Half)—Emile Wille & Co.—Holland & Cathren—Allen Lindsay & Co.—Homburg & Lee—Will and Endi Bland.

DECATUR.

Empress (First Half)—“Pretty Baby”—Victoria Goodwin. (Last Half)—Cornelia & Wilbur—Boothby & Everdean—“Somewhere With Pershing”—Ben Benny—Jordan Girls.

DAVENPORT, IA.

Columbia (First Half)—Lambert—Grant & Jones—Dunbar's Salon Singers—Roach & McCurdy—Lippton's Monks. (Last Half)—Reckless Duo—Newell & Most—David S. Hall & Co.—Jarrow—“On Manila Bay.”

DES MOINES, IA.

Empress (First Half)—Hama & Hanoka—Jack Rothall—“Follies of Today”—Mitchell & Mitch—Verce & Verce. (Last Half)—Grant Gardner—Salon Singers—Van Bros.

DULUTH, MINN.

New Grand (First Half)—Dancing McDonalds—Harry Rose—Betty Elbert & Co.—Jack George Duo—“Ragtime Court.” (Last Half)—Fitch Cooper—Jardin Revue—Detzel & Carroll—“Two Weeks’ Notice.”

EVANSVILLE, IND.

New Grand (First Half)—Bicknell—Ovando Duo—Childhood Days—Logan, Dunn & Hazel—“Sand Man’s Hour.” (Last Half)—B. I. Cycle—Sullivan & Myers—Mac Marvin—“Oh That Melody.”

EAST ST. LOUIS, ILL.

Erber's (First Half)—Resista—Howard, Martelle & Co.—Hickey & Hart—Keno, Keys & Melrose. (Last Half)—Cook & Eother—Wood, Young & Phillips—Julia Edwards—Five American Girls.

GREEN BAY, WIS.

Orpheum (Last Half)—Polley—Stan & Mac Laurel—Tennessee Ten.

GRANITE CITY, ILL.

Washington (April 13)—Sigabee's Dogs—Rome & Wager. (First Half)—Bobby Henshaw—Fisher & Gilmore. (Last Half)—Robin's Family—Dot Marcell.

MOLINE, ILL.

Palace (First Half)—Clifford & Marsh—Bertie Heron—Van Bros.—“On Manila Bay.” (Last Half)—Lambert—Follie Sisters & Le Roy—Lew Sully—Ellis, Nowlan & Co.

MADISON, WIS.

Orpheum (First Half)—Pearson Trio—Mattie Choate & Co.—Walmsley & Myers—La Gracia. (Last Half)—Chiyo & Chiyo—Dorsch & Russell—“Mile a Minute.”

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GENTLEMEN

| | | | | | |
|-------------------|----------------------|-------------------|-------------------|------------------|---------------------|
| Abrams, Frank | Chrisman, Ed R. | Eberhardt, N. | Hersog, Peter | McBride, Harry | Pollard, Ed |
| Abern, Wm. J. | Crawford, Eddie | Leon | Heimsohn, L. G. | Moskowitz, | Russell, Edwin F. |
| Baugh, Jim | De Camo, Chas. | Eustis, J. K. | Hulbers, Paul | Emanuel | Radcliffe, Claud |
| Bertrand, Frank | Callis, David M. | Fraser, Chas. | Kale, Ernest | Mole, Joe | Rogers, Sidney |
| Bewster, Julie | Dean, Hattie | Gretch, Claud | Kirkwood, Richard | Moreno, Paul | Rice, Sam |
| Benham, Earl J. | De Casteraux, Robert | Gladson, Alf | Kearney, Jos. | Murray, Peter | Ray, R. H. |
| Benton & Clark | Dawson, Ell | Gould, Frank | Leahy, Chas. B. | Miller, Fred P. | Smith, Donald C. |
| Black, John J. | Donahue, Jack | Glasgow, Jas. | Little, J. H. | Ormsbee, Geo. | Thompson, Wm. |
| Brown, Chas. A. | Dale, Fredk. | Geesey, Austin C. | Lambert, Ed | O'Day, Billy | Tymerson, Walter D. |
| Barter, Theo. W. | Dunbar & Turner | Greenleaf, Ramon | Lloyd, J. Frank | Pemberton, B. | Underhill, Dick |
| Burke, Wally | Donald, Clinton | Holbrook, A. M. | Rhill, Russell | Prior, Ernest | Whitney, H. S. |
| Castle & Lorraine | Darrell, Jack | Herman, Chas. | Moore, Arthur T. | Powers, Frank T. | Welsh, Lew J. |

LADIES

| | | | | | |
|------------------|------------------|------------------|-------------------|--------------------|--------------------|
| Adair, Helen | Cooper, R. L. | Gibson, Mae | Lorraine, Peggy | Miller, Anna Mae | Walck, Ezra |
| Bruce, Lena | De Verne, Dollie | Goodrich, Amy F. | Lynch, Gertrude | Narkiew, Jane | Wass, Mrs. G. E. |
| Bennett, Billie | Delmar, Jeanie | Hyland, Etta | Lindsay, Edna W. | Norton, Rhea | Walker, Annette |
| Burton, Rose | De Vere, Billie | Harker, Cornelia | Hartman, Louise | Neilligan, Mrs. A. | Yale, Anna |
| Brennan, Billie | Ellinore, Kate | Hall, Ella | La Courte, Maria | Pratlie, Mrs. Wm. | Van Arden, Ben |
| Besson, Lulu | Fox, Leona | Joyce, Louise | La Mar, Grace | Riley, Mary | Bessie |
| Breamer, Sylvia | Gardner, Lila | Jacobs, Iona | Leavitt, Mac | Butland, Gertrude | Wilson, Mrs. H. L. |
| Brauna, Peggy | Grey, Maude | Kearns, Madge | Miller, Gertrude | Sweet, Dolly | White, Beneta |
| Cleveland, Hazel | Goodwin, Gloria | Luker, Eleanor | Manion, Lucille | Stuart, Eva | Whited, Gertrude |
| Castle, Louise | Grey, Grace | M. | Mellen, Dolly | Valle, Ruth | |
| Camerer, Anna | Grote, Mary | | Miller, Georgette | White, Ethel | |

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DEATHS IN THE PROFESSION

FRANK FOSTER, actor, died in Philadelphia recently, aged 74. His last appearance was in a minor part in "On Trial." He was the son of Charles Foster, a well known actor half a century ago. The Actors' Fund was in charge of the burial.

SCOTT MARBLE died last Friday at his home, 415 East One Hundred and Forty-eighth Street, where he had been living for five years. He was seventy-four years old. Relatives live in Venice. He leaves a wife, whose maiden name was Gracie Facile Jones, two daughters, Cherie and Queenie, and two sons, Scott Marble, Jr., and William. His professional career was begun at Barnum's Museum, Spring and Bay streets, soon after the death of President Lincoln. Marble had written a number of plays and scenarios. Burial was in the Actors' Fund plot.

MRS. AGNES HILL-ACKERMAN, wife of Paul Hill-Ackerman, died last week at St. Rita's Hospital, Lima, O., from pneumonia. Her husband and son, aged ten, survived. The remains were cremated at Graceland Cemetery, Chicago.

ALFRED R. WEBB, a baritone singer in Manhattan Churches died last week at his home at Bay Side, Queens, at the age of thirty-eight years. He was born in Chattanooga and lived at Bay Side for five years prior to his death. He is survived by a wife, one son and two daughters.

GEORGE H. SHORNEY, music publisher, of Oak Park, Ill., died last Friday at his home after a short illness, as the result of pneumonia. He was the president of the Hope Publishing Company. Besides his widow, he is survived by two sons and a daughter.

LIEUTENANT THOMAS KIERNAN, Jr., died in the service on March 8 at Chaumont, France. Traumatic shock was given as the cause. Lieut. Kiernan had made himself popular as a dancer in an act with his sister Dorothy, which they pre-

sented in vaudeville and at most of the leading restaurants and hotels in this city, among which were the New York, Roof, Shanley's, the Marlborough and Imperial Hotels, and Maxim's. They had been booked to open an European engagement at Monte Carlo when the war broke out and Kiernan enlisted.

CHARLES J. KITTS, manager and part owner of the Priscilla Theatre, Cleveland, died on Monday, March 31. Mr. Kitts was a member of the Elks, the Knight Templars and the Theatrical Mechanical Association, Lodge No. 9.

BLANCHE VAUGHAN NESMITH, known to the stage as Blanche Vaughan, died at her home in this city last week at the age of sixty-one. Mrs. Nesmith retired from the stage thirty years ago, after playing since she was ten years of age. She was born in Providence, R. I., and made her debut as a child in McVickar's Theatre in Chicago. When she came to this city, she took leading parts in Daly's Theatre with the Daly Stock Company. She later appeared with A. E. Sothern, father of E. H. Sothern, in "The Silver Spur." She also played with Roland Reed in "Cheek" and "Humbug." Her last appearance was made in "The Still Alarm" the famous play of which a screen version was produced last year. She is survived by her husband, a daughter and a sister.

MRS. FRANCES SHANNON, known on the stage as Frances Framme, of the Framme Sisters, died in the Cook County Hospital, Chicago, April 5, following an accident Feb. 2, in which she was severely injured by a gasoline explosion. The deceased was twenty-nine years of age and was married March 4, 1905, to J. R. Shannon at St. Catharines, Ont. The couple had been separated for some time, the husband being at present in New York. A thirteen-year-old daughter also survives. The remains were taken in charge by Mr. Shannon's mother and burial was in Detroit.

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RUBE MARQUARD
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HUBER'S WIDOW GETS ESTATE

The widow of George H. Huber will receive the bulk of the \$1,000,000 estate left by the veteran museum proprietor who made his money on Fourteenth Street. This was decided last week by the Appellate Division of the Supreme Court in approving of the probate of the will which was contested by George Huber Thompson, the late millionaire's foster son.

The last will of Huber was executed as he lay on his death bed and gave the widow the residue of the estate and a few small bequests to charity. The foster son was practically cut off and he tried to break it on the grounds that the will was not legally executed and that undue influence was exerted on Huber, as he was ill when making the alleged will. The decision of the Appellate Division removes the last obstacle to the probate.

CABARET SINGER SHOT

Mrs. Jacqueline Shearman, known as Adelaide Quefus, a cabaret entertainer, was severely wounded last week when a man whom she later identified as Joseph G. Knapp, entered her apartment, and, after a chase over fire escapes, shot her, inflicting three wounds. Two bullets lodged in her back and one hit her head. She was taken to the Knickerbocker Hospital in a critical condition.

The shooting occurred at 20 West One Hundred and Ninth Street at 2:30 A.M. The wounded singer is the daughter of Lillian Lewis, who was an actress and died in 1889.

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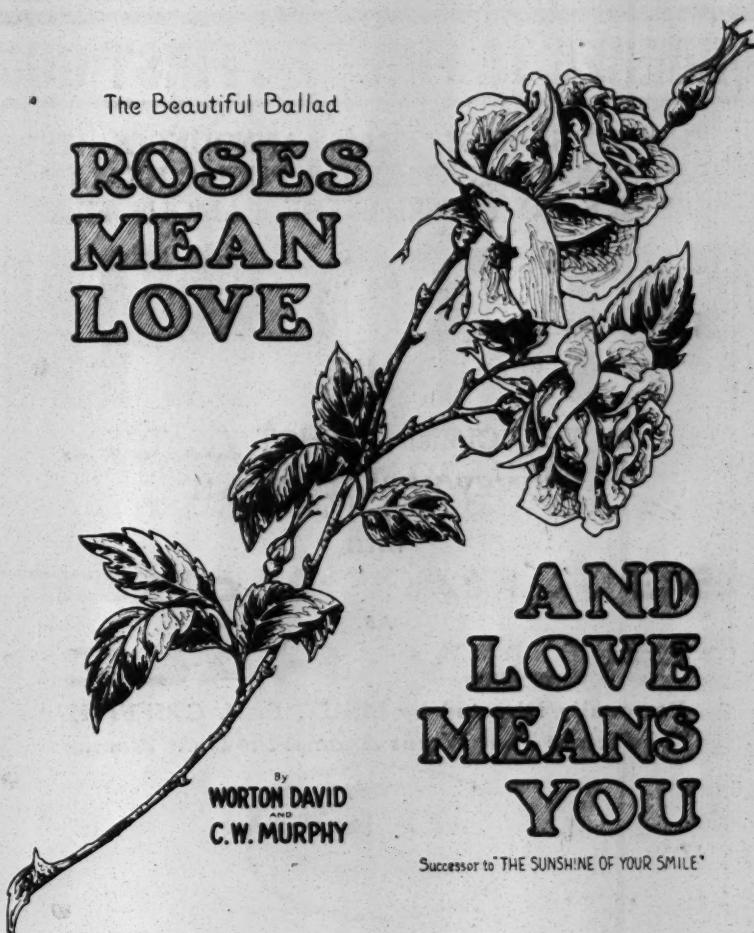
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Comedy Unicycle and Bicycle

Direction—Phil Bush

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ROSE & ARTHUR BOYLAN
IN SONG AND DANCE INNOVATION IN VAUDEVILLE

AUSTRALIA GETS ENGLISH PLAYS

MELBOURNE, Aus., April 5.—Hugh McIntosh has brought a bunch of English productions here for presentation, the most important of which is "Chu Chin Chow," Oscar Asche's huge success which is now playing to big business in America and is in its third year in London. The "Lilac Domino" is another successful production secured by McIntosh. Other less notable plays in his budget are "My Lady Fragile," "The Better 'Ole," "The Man From Toronto" and the revues "Tabs," "Tails Up," "Some," "Cheap," and "Three Cheers."

MILLER SHOW OPENS APRIL 21

LONDON, Eng., April 5.—Gilbert Miller plans to give "Monsieur Beaucaire," Andre Messager's romantic opera, composed to the libretto of Frederick Lonsdale, an out of town showing before he brings it into the Prince's. It will play next week at the Prince of Wales, Birmingham, lay off Holy Week and have its London premiere, April 21. Maggie Teyte and Lennox Powle, well known in New York, will have leading roles.

PARIS TO SEE "PINK LADY"

LONDON, Eng., April 5.—Ivan Caryll is here preparing to make a production of the "Pink Lady" in Paris, using his original score and the original book by Georges Barr and Marcel Guillemand.

GEST BUYS THREE PARIS SHOWS

PARIS, Fr., April 7.—Morris Gest has purchased the American rights to three Parisian productions, which represent the first purchase of French plays since the beginning of the war in 1914.

The first of these is "Phi-Phi," a light opera by Willmetz, Sollar and Christine, which has been running for two seasons at the Bouffes Parisiens. The second is "L' Heritier du Bal Tabarin," a three act vaudeville, by Nichols Nancy, now at the Cluny Theatre. The third is "Aphrodite," an acknowledged Parisian success.

"MACHREE" PLAY TOURS ENGLAND

LONDON, Eng., April 5.—"The Daughter of Mother Machree," an American comedy drama by Edward E. Rose, has been presented at Eastbourne, and goes on tour under the management of King and Clark. The Eastbourne presentation marked the first production of the play in this country.

KURYLOS DANCE IN MELBOURNE

MELBOURNE, Aus., April 7.—Mons. Edouard de Kurylo and Mlle. Kurylo, brought from America by Hugh D. McIntosh, are principals in a dancing feature in "Bubbly," the attraction at the Palace Theatre.

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7-11-7

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BILLY HIBBITT AND MALLE
EDDIE
"Two Southern Boys"
MATERIAL BY ANDY RICE DIRECTION—MAX GORDON

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ECCENTRIC SONGS AND DANCES

MOTION PICTURES

ALBANY SENATE PASSES SUNDAY MEASURE

PERMITS FILMS ON SABBATH

Albany, April 5.—The bill concerning Sunday openings and introduced into the Senate by Senator George F. Thompson, passed the upper house on Thursday by a vote of twenty-seven to twenty-one.

If in any city, town or village motion pictures are now exhibited on the first day of the week it is provided by this bill they may continue to be exhibited during such time after 2 o'clock in the afternoon as the exhibition of motion pictures shall not have been prohibited by an ordinance hereafter adopted by the Common Council or other legislative body of such city, town or village, the adoption, repeal or re-adoption of which is hereby authorized.

If in any city, town or village motion pictures are not now exhibited on the first day of the week, they shall not be so exhibited except during such time after 2 o'clock in the afternoon as shall be permitted by an ordinance hereafter adopted by the Common Council or other legislative body of such city, town or village, the adoption, repeal or re-adoption of which is hereby authorized.

When the bill came up for final action Senator Thompson, in advocating its passage, said that the fact that Sunday pictures are now in operation in some places and not in others is no reason the members should not favor his bill by voting for it, as its adoption will have the effect of adjusting the entire proposition of Sunday shows throughout the entire State.

Senator Frederick M. Davenport of Clinton opposed the bill and said the Senate should act slowly and avoid commercializing the Sabbath Day. The Democratic members supported the bill, and with the aid of Senators Abeles, Graves, Lockwood, G. F. Thompson, Walters and Whitley, Republicans, the bill received 27 votes, one more than sufficient to obtain its passage. The bill will now go to the Assembly and will probably be acted upon Monday night.

ATLANTA GETS \$500,000 HOUSE

MACON, Ga., Apr. 5.—Troup Howard, who owns and controls the Grand, Capitol, Palace, Princess and Macon theatres, in this city, will build a new house in Atlanta, Ga., at a cost of \$500,000. He has obtained a lease for twenty-five years on a site between the Aragon Hotel and the Grand theatre on Peachtree Street for the new house, which will be known as "The Howard."

The new theatre will have a motion picture policy and is expected to be completed in a year. It will be 100 by 400 feet and three stories high, with a garage in the back in which the patron's cars will be parked free of charge. The house will have a seating capacity of 3,000, the mezzanine floor will contain drawing rooms for the ladies and a smoking room for the men. A pipe organ will be installed and the orchestra will have forty musicians.

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W. VA. MANAGERS ORGANIZE

WINDING GULF, W. Va., Apr. 3.—At a meeting held here last week of the theatre managers and exhibitors of the vicinity, the Winding Gulf Exhibitors' Association was organized, with the object of linking all the theatres in this section together and putting them under the same booking management. Officers were elected as follows: president, C. R. Stahl; first vice-president, Hiram Sizemore; second vice-president, J. T. Morris; secretary and booking manager, J. H. Spencer and J. B. Clinton, treasurer.

The following theatres were represented at the meeting, the Affinity Amusement Company, Winding Gulf Theatre, Stotesbury Amusement Company, Besoco Theatre, Wyoming Theatre and the Glen White Amusement Company. These are in the cities of Winding Gulf, Besoco, Stotesbury, Hotcoal, Affinity, Mullens and Glen White. Towns unable to be represented but which will have the privilege of affiliation with the organization are Fireco, Sullivan, Raleigh, McAlpin, Tams, Vanwood, Itman and Eccles.

The next meeting will be held April 18.

SUES OVER COSTUMES

George Geoly, proprietor of the Eaves Costume Company, has brought suit in the City Court against the Charles Richman Picture Corporation. Geoly, through his attorneys, McWilliams and Heffernan, is seeking to recover \$1,468.

In his complaint, Geoly alleges that he furnished the picture corporation costumes, rifles and helmets in connection with one of its motion picture productions. Through the picture corporation's carelessness, it is further alleged, rain damaged the costumes, rifles and helmets to such an extent that they became unusable.

In another action brought by the same plaintiff against the same defendant, in the Municipal Court, it is alleged by Geoly that the Richman corporation failed to pay him \$319.25, which sum is claimed for costume hire.

OPERATORS FIGHT STRIKE

SAN FRANCISCO, April 3.—At a meeting, recently held, of the San Francisco Labor Council, Peter Boyle, a delegate from the Motion Picture Operator's Union, charged that many striking machinists and boilermakers have entered the motion picture field, purchased theatres and have hired non-union operators, thus running theatres that are unfair to union labor.

He said that protests from the Union's business agent were not heeded and asked the aid of the council to establish a boycott on the theatres if no other method could be used to enforce union conditions.

VERMONT HAS SUNDAY FILMS

BURLINGTON, Vt., April 6.—For the first time in the history of this state, Sunday films were exhibited yesterday for amusement purposes without any protest from the State or city authorities, clergymen or laymen. The performance was held at the Strong theatre and turned away crowds at both afternoon and evening showings.

The exhibition was in direct violation of the old "blue" laws of the state which have been on the statute books since 1787.

MUTUAL BOOKS STATE-LAKE

The Chicago branch of the Exhibitor's Mutual has signed up the new State-Lake Theatre, controlled by the Orpheum Circuit, for the rest of 1919. The new theatre opened recently with "What Every Woman Wants" as its film attraction. "The Turn in the Road" was the feature the following week.

PEGGY HYLAND ARRESTED

SANTA MONICA BEACH, April 4.—Peggy Hyland was arrested early this week for speeding thirty-six miles an hour on the Santa Monica boulevard. She gave her age as twenty-five.

EXHIBITORS TO DROP "LEAGUE" FROM NAME

RE-ELECT NEW OFFICERS

The Motion Picture Exhibitor's League held a meeting last Thursday, Friday and Saturday at the Hotel Astor and one of the many resolutions adopted was the changing of their name to the Motion Picture Exhibitors of America. The word "league" was dropped. Peter J. Schaefer presided at the conference, at which an election of officers also took place.

Mr. Schaefer was re-elected president, while the other officers appointed were Marcus Loew, vice-president; Frank Rembusch, secretary, and Ernest Horstmann, treasurer.

The exhibitors met primarily to discuss plans for strengthening their organization. The action of the National Association in barring out the exhibitors after overtures had been made to them to join has brought all factions of exhibitors together, determined to make their own organization an important factor in the industry.

Sunday closing and censorship were two problems that were discussed at great length. At the opening meeting Hector Pasemezoglu, the St. Louis committee man and chairman of the censor board committee, presented a motion asking that the exhibitors draft a set of resolutions, to be sent to Carter Glass, Secretary of the Treasury, offering the Government the use of theatres, stages and screens to assist the coming Victory Loan. Mr. Pasemezoglu's motion was adopted by unanimous vote.

Every member of the exhibitors' organization, it was pointed out, would benefit by the fire, theft and casualty insurance arrangement the committee agreed to make with the exhibitors now members and those coming into the organization. A saving of 25 per cent. on all insurance is offered to them.

Instead of conflicting State exhibitors' associations it was decided to invite all exhibitors to become members of the national organization. Forty-eight States are represented and each State is entitled to a place on the executive committee. In the event the State does not name a representative the president is given the power to name someone to fill the vacancy.

Those who answered the roll call were W. H. Linton, Utica, N. Y.; I. M. Moshee, Buffalo, N. Y.; J. Gerson, New York; Peter J. Schaefer, Chicago; L. F. Blumenthal, New York; Alfred Black, Rockland, Me.; Ernest Horstmann, Boston; Daniel Shamberg, Minneapolis, Minn.; Frank J. Rembusch, Indianapolis, Ind.; Dr. Charles Hespe, New Jersey; I. Chittenburger, Indianapolis; William Fait, Jr., Utica, N. Y., and Hector Pasemezoglu of St. Louis.

FILM CLUB TO DANCE FRIDAY

The Motion Picture Club of America, Inc., 1600 Broadway, will give a promenade concert and dance at the Hotel Commodore on Friday. With the money made at the ball they are going to start building a club house for the members of the profession. The music will be by Van Baard's Orchestra of twenty-four pieces. The concert program will be under direction of Dr. Hugo Reisenfeld, of the Rialto and Rivoli. All leading theatrical and movie people will be there. Caruso and Farrar have promised to be present. The Elks have taken six boxes. Billy Hart is handling the affair and is arranging one of the best of its kind ever held in the city.

FILM FLASHES

May Allison has started work on "His Father's Wife."

Mike Rosenberg of Seattle arrived in New York last week.

The Pioneer Film Corp. will soon release "Virtuous Sinners."

"Beating the Odds" is the title of the next Harry T. Morey film.

The Canadian Film Service has booked "The Lion and the Mouse."

William Farnum has started work on a new Zane Grey story, "The Lone Ranger."

Tom Meighan will be Katherine MacDonald's leading man in "The Thunderbolt."

Ivan Abramson is having a successful tour in the interests of the Graphic Film Corp.

"The Cry of the Weak" is the title of the latest Fannie Ward picture to be completed.

Anita Stewart is working on a new production called "Should a Husband Tell His Wife?"

Emmet Dalton will make his personal appearance at the showing of "Beyond the Law."

Paul Swan has been engaged by the Post Film Company to appear in a series of pictures.

Tom Daly is back on Broadway again after a two years' absence with the Canadian Forces.

R. A. Walsh has returned from Hot Springs with his company, which is headed by Miriam Cooper.

Texas Guinan has completed the first of his 28 western dramas. It is called "South of Santa Fe."

Anna Lehr will be John Barrymore's leading lady in a new French picture for the Famous-Players.

Jesse J. Goldberg, general manager of the Frohman Amusement Corp., has left for the Coast on business.

Jerome Beatty, advertising manager of the Famous-Players, was presented with a boy by his wife last week.

Anita Stewart's feature, "From Headquarters," has been booked by the Kunsky Amusement Co. for Detroit.

Evelyn Greely is the star of "Relations," on which the World Films have started work at the Fort Lee studios.

Robert A. Bakeman has been appointed director of the Boston office of the Commodity Motion Picture Bureau.

"Model Girls," "Trout," "Kiddies," "China," "Birds and Flowers" and "Alaskan Revelations" are the Prizma releases for April.

Robert H. Davis and William H. Cowen have had their suit against the Screen Club dismissed by Supreme Court Justice Platzek.

Myrtis Morgan has returned from France where she has been driving a Red Cross ambulance and expects to be seen in a State-right film soon.

June Elvidge, Arthur Ashley, George MacQuarrie, Ned Sparks, Stuart Robson, May Hopkins and Philip Van Loan will be seen in "The Social Pirate."



ROSES MEAN LOVE AND LOVE MEANS YOU

Ballad
Successor to "THE SUNSHINE OF YOUR SMILE"

FEATURE FILM REPORTS

"VIRTUOUS MEN"

Cast

| | |
|------------------------|-------------------|
| Bob Stokes..... | E. K. Lincoln |
| Helen Willard..... | Grace Darling |
| Marcia Fontaine..... | Clara Joel |
| Robert Brummon..... | Robt. W. Cummings |
| Henry Willard..... | John P. Wade |
| Mockett..... | William B. Mack |
| Clarkson..... | Irving Brooks |
| Lieut. Wainwright..... | Edward Talbot |
| "Hick" Hogan..... | Danny Hayes |
| Main..... | H. Blonkall |
| Trowbridge..... | Logan Paul |
| Max..... | Hugh Jeffries |
| Blessen..... | William Cahill |

Remarks

"Virtuous Men," the initial offering of the Ralph Ince Attractions, bears all the earmarks of a real box-office winner of big, money drawing capacity. Judged from the standpoint of the popular-priced picture theatre audience, it is in every sense of the word a "big" feature.

The film—which is in eight reels—is filled with action, the tempo never letting down for a moment. At times, the tale of industrial strife, which contains just about enough love interest to relieve the tension of the action, becomes a trifling involved. This, however, is a slight defect that can be readily remedied by a bit of judicious cutting, and changing about of scenes, here and there. "Virtuous Men," incidentally, can boast of the best screen fight staged since the celebrated Bill Parnum scrap in "The Spoilers."

There are numerous big punches, one that stands out prominently being a convincing "mob" scene in which some 5,000 shipyard employees start a strike movement and later change their minds as the result of a patriotic appeal made by the hero.

The titles are very good. The dramatic ones are forceful, being couched in simple direct terms, helping the story immeasurably. The comedy captions are full of gingers and scored at least twenty full-fledged laughs at the initial showing on Sunday evening at the Fulton Theatre.

The showing, by the way, was exceptionally well handled, a tasteful stage setting of blue satin draperies lending a touch of two-dollar atmosphere to the proceedings.

The cast is exceptionally good. E. K. Lincoln, starred, gives a manly performance throughout and fills the bill in every particular, as regards acting. Others whose work merit high praise are Robert Cummings, who makes an excellent "heavy"; Danny Hayes, in a corking comedy character role; Clara Joel, as a vampish sort of villainess; and Grace Darling, as the heroine.

The theme of the picture is timely and is sure to excite interest. Ralph Ince's direction, especially in the matter of handling large ensembles, is a shining example of screencraft. The picture, as a whole, can be depended upon to furnish a capital evening's entertainment to the average film audience, which, in the final analysis, is the chief mission of any photoplay.

Box Office Value

Full run.

SCHULBERG JOINS NEW CO.

B. P. Schulberg, who recently resigned from the Famous Players to go with Ira Abrams as his assistant with the United Artists Association, resigned from that organization last week. He did so to join new international film organization which will have its headquarters in New York. The organization plans to have a series of exchanges in every large city in the world outside of America. They will buy up the world's rights to every film they consider worth while purchasing and if a well-known independent producer wants to put on a big production, they will advance the money in lieu of the purchase price for the world's rights, even before the producer has started work on it. These films they intend to release in countries outside of America.

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FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

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120 West 31st Street, New York

"HEARTS OF MEN"

Six Reels

| | |
|-----------------------------------|-------------------|
| Nicolo Rosetti, a flower gardener | George Beban |
| Maria Rosetti, his mother | Sarah Kieran |
| Beppo, his son | George Beban, Jr. |
| Tina Ferroni, a rose of Napoli | Mabel Van Buren |
| Judge Newcombe | Harry Rattenbury |
| Steve, his clerk | George Pierson |
| Buck Hughes, construction boss | Clarence Burton |
| Hop Sing, boy | Himself |

Story—Dramatic. Written by William M. McCoy. Produced and directed by Beban.

Remarks

With the exception of one weak spot this is a gripping story of the west and that great immensity the desert.

Rosetti buys land in Arizona because the doctors have ordered his mother to be taken to a high altitude. His property proves to be covered with rocks and cactus, but Rosetti, driven on by his love for his mother, sets to work as best he can to make a home in "no man's land." "Wild" westerners, living in the vicinity of his land, take a dislike to him at first, but a true friendship is soon formed and the men aid Rosetti in clearing the land and building a house, incidentally becoming very devoted to Rosetti's young son, whose mother is dead. Rosetti's mother dies and the "boys" urge him to get married. The bride is imported from Italy and does not like Rosetti. She finally coaxes him to let her visit Italy and takes the youngster along, also the village clerk, the villain. Rosetti is heartbroken when he receives a letter from his wife stating that the boy is dead.

He discovers oil near his home but before he can stake a claim a number of miners take possession. Rosetti and his friends, including a Chinaman, appear and there is a pitched battle that is a farce, dozens of shots being fired at Rosetti and his party and no one hit. Rosetti finally gets in the rear of the bad men and throws a pail of hot water on them. Although his followers are unarmed they put the thugs to rout, the "chink" wielding a mean frying pan, felling several stalwarts with this trusty weapon. This is the weak spot of the whole film.

The child, supposedly dead, is restored to Rosetti.

The character types are excellent and there is heart interest throughout. Beban's work is superb. This film is certain to be popular wherever shown.

Box Office Value

Two days.

"THOU SHALT NOT"

Fox—Six Reels

Cast

| | |
|-------------------|------------------|
| Ruth..... | Evelyn Nesbit |
| Her Father..... | Ned Burton |
| Her Mother..... | Florida Kingsley |
| Alec Peters..... | Gladden James |
| The Minister..... | Crawford Kent |

Story—Melodrama. Written by Charles J. Brabin, directed by Charles J. Brabin, features Evelyn Nesbit.

Remarks

Evelyn Nesbit does some good work in "Thou Shalt Not," but the supporting cast is not quite up to the mark.

The story presents little that is new. It is the conventional tale of the village girl who goes to New York with the man she trusts, learns her lesson and returns to her home to marry the minister and live happily ever after.

Ruth is the pride of her village and the most popular girl in Bedford. On her way to and from school, she sees Alec Peters, a brakeman. Her father knows Alec to be a man of bad character and orders her to have nothing further to do with him. She, however, disregards the pleading of her mother and advice of her father, thinking she has found her ideal.

At night, she runs away from home and goes to New York with Peters. There, he lives with her but refuses to marry her. He finally tires of her, casting her out into the big city.

Meanwhile, Ruth's mother is pining away and her father is willing to forgive her. A minister goes in search of her, finds her and brings her back to the village. The natives cannot overcome their prejudices against her, though, and refuse to sing with her in the village choir. The minister, preferring to redeem "one fallen soul" than preach before a hundred goes out of the church with Ruth. They decide to leave the village and face a new life of happiness together.

ROSES MEAN LOVE AND LOVE MEANS YOU
Ballad
Successor to "THE SUNSHINE OF YOUR SMILE"

"PETTIGREW'S GIRL"

Paramount—Five Reels

Cast

| | |
|--------------------------------|----------------|
| Daisy Heath..... | Ethel Clayton |
| Private William Pettigrew..... | Monte Blue |
| Private Jiggers Botley..... | James Mason |
| Hugh Varick..... | Charles Gerard |
| Piggy..... | Clara Whipple |

Story—Dramatic. Written by Dana Burnett; scenario by Will M. Ritchey; directed by George Melford; featuring Ethel Clayton.

Remarks

Ethel Clayton and Monte Blue have put their personalities into "Pettigrew's Girl" in a manner that is sure to please anywhere. The film itself is one that will go over and has a number of scenes where the "real thing" is reproduced. Among them are the drive of the Lambs and the Friars for war funds on Fifth Avenue and the welcoming of the returning soldiers.

Monte Blue in the role of William Pettigrew, a soldier with no living kin or friends, does fine work. His regiment, which is from the South, is stationed at an embarkation camp near New York. Pettigrew gets leave and to pass time decides to go to the big town and take in the sights.

He has always had a longing for a girl and when he passes by a novelty shop, he is struck with the picture of Daisy Heath, a chorus girl in a musical comedy. He buys it and in the evening goes to the show to see her. She plays the leading lady's part as her understudy. Daisy has been successfully trying to land Hugh Varick, a millionaire. She tosses Pettigrew a rose and is struck with his adoring gaze. She then turns her attention to Varick who sends her a note telling her to meet him as usual after the show. Pettigrew, however, waits at the stage entrance and makes her acquaintance. He takes her to an ice-cream soda emporium.

Daisy begins to like him very much and

when they part at her door she tells him to call to say good-by before he sails. Varick calls later and they go out. Pettigrew returns to camp with the picture on which Daisy has written something and a rose which she had given him. The next morning another soldier finds them and an argument starts which is interrupted by the "loose." Pettigrew takes all the blame, because he knows that Jiggers, the other private, has a girl and wants to see her. He is ordered to "K. P." duty. While sweeping the floor, Daisy, who has come to camp to entertain the boys, with Varick, sees him and sends the latter away so she can talk to Pettigrew. She repeats her invitation.

A few days later Pettigrew calls and tells her he is to leave in the evening and they spend the day together, although she was to meet Varick to buy an engagement ring. After saying good-by, Daisy returns home when they part at her door she tells him that they will never marry and for him to forget her. He leaves and enlists and is out of the rest of the picture.

Daisy takes up war work and helps in the various drives for funds. The war ends and the returning soldiers are shown. Daisy goes to meet Pettigrew and the film ends with her marching alongside him.

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